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July 1913-

CATALOGUE
OF
PORCELAIN, FURNITURE
AND OTHER WORKS OF ART



CATALOGUE
OF
PORCELAIN, FURNITURE
AND OTHER WORKS OF ART
IN THE COLLECTION OF
LADY WANTAGE

AT
2 Carlton Gardens, London
Lockinge House, Berks.
AND
Overstone Park, Northants.

DESCRIBED BY
R. L. HOBSON, B.A., and OLIVER BRACKETT

1912

W. H. FAIRBAIRNS
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FURNITURE

INTRODUCTION

THE objects of ornamental furniture at Lockinge, Overstone, and Carlton Gardens cannot properly be termed a Collection, having been acquired at different times without any purpose of classification or of illustrating any particular style or period ; nevertheless, interesting and valuable specimens of various epochs and various countries have gradually been brought together.

In England, during the second half of the nineteenth century, development of thought and taste led to changes of fashion in furniture. First, when it began to be realized that furniture was worthy to be numbered among the fine arts, came the habit of collecting works of the Italian Renaissance as the fountain-head to which succeeding styles owed their inspiration ; then, too, grew up the admiration for masterpieces of French craftsmanship, which for brilliance of conception and excellence of technique eclipsed the attempts of all the other Schools ; side-issues, from time to time, drew attention to the characteristics of the furniture of Spain, of Flanders, of Germany, of Holland and of the Far East ; and finally dawned the appreciation of the furniture of England which, condemned often to the garret in view of the claims of more attractive rivals, was little by little brought back to the light of day and given the proper place due to its intrinsic merits and historical associations.

Examples of most of these styles are found in this Collection, but more especially of the work of France in the eighteenth century. Numerous pieces both at Lockinge and Carlton Gardens illustrate the essentially brilliant qualities of the styles of Louis XIV, Louis XV and Louis XVI. There is little doubt that the furniture of this School was brought as near to a state of perfection as human endeavour is capable of attaining. Every piece is stamped with the innate sense of beauty which was characteristic of the French nation all through her chequered history ; and the temperament of the people, alike sensitive to practical and aesthetic imperfection, produced examples of furniture which are as masterly from the technical view of cabinet-making as they are distinguished from the standpoint of works of art.

O. B.



Lockinge House
No. 1

LOCKINGE HOUSE

1. TABLE of walnut delicately inlaid with designs in engraved mother-of-pearl and bands of brass. The rectangular top is divided into a variety of compartments within a border, all inlaid with vases of flowers and butterflies amid floral sprays. The top is supported at each end on a pair of columns with flutings expressed in ivory, connected in the middle by an arcade of similar columns; the lower part is decorated in a similar manner to the top except that fleurs de lis are introduced and the plinth supporting the arcade is inlaid in ivory with hunting scenes. The work, throughout, is executed with great skill and refinement. The table was brought from a château at Dijon, and appears to date from the end of the sixteenth century; the process of decoration, which is of Oriental character, was probably introduced into Europe through Venice, the common meeting-ground of the styles of the East and West.

Plate I.

H. 2 ft. $7\frac{1}{4}$ in., L. 4 ft. $2\frac{1}{2}$ in., W. 2 ft. $4\frac{1}{2}$ in.

- 2 and 3. PAIR OF MARRIAGE COFFERS (*cassoni*) of wood, carved, gilt and painted. The raised centres of the lids are ornamented with fillets enclosing rosettes surrounded by leaves and berries with a small lion mask in the middle; winged terminal figures are placed at the front angles, and the supports are in the form of lions' paws. The subjects on the front of each coffer represent legendary scenes from the life of Charlemagne: in No. 2 the Emperor, accompanied by a celebrated nun, is starting from his palace on his way to Rome to settle religious controversies; on the left is depicted the incident of a young knight in the Emperor's train who accidentally rode against one of his favourite pages and fatally injured him. On arrival at Rome the young knight was committed to prison, and the painting in No. 3 shows the Emperor seated on his throne about to deliver judgment; the knight and the nun interceding kneel at his feet, and on the ground are presents intended to propitiate the Emperor.

The panels at the ends of the coffers are painted with branches of olive and the inscription NVL BIEN SANS POINE upon a scroll. According to 'Dictionnaire des Devises,' by A. Chassant and H. Tausin, the motto (*Nul bien sans peine*) was borne by the family of Montemerli.

The paintings, which have been restored, are attractive compositions executed in the primitive manner of the North Italian School of the fifteenth century. Paintings on such coffers have been attributed on the authority of Vasari to Dello Delli and other well-known painters of this School; but in existing examples the technique of the paintings hardly justifies such attributions.

Marriage coffers of this type were made in pairs to hold the trousseau of the bride and bridegroom, and often the arms of the lady's family were carved on the one and those of the man's family on the other.

Italian (Florentine); 15th century.

H. (of each) 3 ft. 1 in., L. 6 ft. 7 in., D. 2 ft. 5½ in.

4. TABLE, with rectangular top of black marble, divided into a variety of shaped compartments, inlaid in marbles of many colours (*pietra dura*), including lapis lazuli and spar. Two large octagons flanking the centre are inlaid with vases of anemones, roses, tulips, and narcissus; while in the smaller panels are arranged sprays of flowers with birds. The stand, of carved and gilt wood, has a border of acanthus foliage and scrolls beneath the top, and rests on open-work legs joined by curved stretchers meeting in the centre to support a flaming vase. Formerly belonged to the first Lord Taunton.

Italian (Florentine); 17th century.

H. 3 ft., L. 5 ft. 0½ in., D. 2 ft. 7¾ in.

5. TABLE, with rectangular top of inlaid marbles and rare stones, distinguished for great variety of colour and brilliance of quality. The surface is divided into parallel bands, all filled in with stones and marbles of various shapes, separated by fine lines of giallo; in each corner is a large square of lapis lazuli, and among the smaller pieces can be distinguished carnelian with foil backing, green luor spar, red jasper, and bloodstone. The stand, of light wood and ebony, is enriched with gilt metal mounts; on the front is a cypher monogram formed of the letters I and L, and at the junction of the



Lockinge House
No. 8

stretchers a square piece of marble. Formerly in the Ercolani Palace, Bologna, and purchased at the sale of the Rev. J. Lucy's Collection at Christie's in 1875.

Italian.

H. 2 ft. 10½ in., L. 4 ft. 7 in., D. 2 ft. 11 in.

6. TABLE (companion to No. 5). The surface is divided into three compartments, the large central compartment containing an octagon of lapis lazuli, surrounded by sections of agate jaspers, alternating with green Sicilian jaspers; among the smaller pieces are found agate jaspers, amethystine quartz, lapis lazuli, mottled jaspers, and carnelian. The stand is similar to that of No. 5. Formerly in the Ercolani Palace, Bologna, and purchased at the sale of the Rev. J. Lucy's Collection at Christie's in 1875.

Italian.

H. 2 ft. 11 in., L. 4 ft. 6½ in., D. 3 ft. 0½ in.

7. TABLE, with rectangular top inlaid with a variety of marbles, arranged to form an oval within a large cartouche in the centre, surrounded by borders of small cartouches.

Italian; 16th century (with wooden stand of later date).

H. 3 ft., L. 5 ft. 2 in., W. 3 ft. 6 in.

8. WRITING-CABINET (*Bureau à cylindre*), veneered with rosewood, enriched with metal mounts, chased and gilt. The cylinder bureau is surmounted by a long drawer and three small drawers, above which rises in the centre a pyramidal platform, fitted also with a drawer; the stand contains two long drawers. The gilt metal mounts are applied to the surface of the front and sides. The middle of the cylinder front is occupied by an oval medallion, finely chased with a representation of 'The Sale of Cupids': three classical female figures are shown with cupids taken from a basket. This design is taken from a painting discovered at Herculaneum in June, 1759. Other mounts consist of festoons with musical instruments, a trophy with bow and arrows and emblems of Love, borders of laurel, pendants of leaves, and drop-handles in the form of wreaths and ribbons; round the top is a low gallery, and the raised centre-piece is enriched with rams' heads and festoons of drapery. Period of Louis XVI.

French; late 18th century. Plate II.

H. 5 ft. 4¼ in., W. 3 ft. 10½ in., D. 2 ft. 3 in.

9. **COMMODE** of walnut wood, with veined green marble top, containing a row of three small drawers at the top and two long drawers below; at each of the front angles is a fluted ebony column. The mounts, which are of gilt metal, consist of bands of scrolling rose branches applied to the top drawers and to the upper part of each side; the two lower drawers are enriched with ribbon escutcheons and handles in the form of rope and oak leaves. Style of Leleu. Period of Louis XVI.

French; late 18th century.

H. 2 ft. 11 in., L. 4 ft. 1½ in., D. 2 ft. 1½ in.

10. **UPRIGHT SECRÉTAIRE** (companion piece to No. 9), of walnut wood, with veined green marble top. At the top is a drawer surmounting a cabinet with falling front, and a cupboard below; at each of the front angles is a fluted ebony column. The gilt metal mounts consist of bands of scrolling rose branches applied to the top drawer and to the upper part of each side, and scroll-work round the keyhole on the falling front. Style of Leleu. Period of Louis XVI.

French; late 18th century.

H. 4 ft. 7 in., W. 3 ft. 1 in., D. 17¼ in.

11. **COMMODE**, decorated with floral marquetry in light woods on a dark ground. In the middle is a drawer with knee-hole below flanked on each side by three drawers. The surface is covered with marquetry designs, symmetrically arranged and composed of vases of flowers on scrolled stands with masks and other ornamental devices. Early period of Louis XIV.

French; second half of 17th century.

H. 2 ft. 8½ in., L. 3 ft. 10¼ in., D. 2 ft. 3 in.

12. **CHEST OF DRAWERS** (companion piece to No. 11), decorated with floral marquetry in light wood on a dark ground with a scheme of ornament similar to No. 11. Early period of Louis XIV.

French; second half of 17th century.

H. 2 ft. 8½ in., L. 4 ft. 3½ in., D. 2 ft. 2 in.



Lockinge House
No. 13

13. CABINET AND STAND of walnut wood, with delicate marquetry designs in light wood. In front are two hinged doors which disclose an arrangement of small drawers with a small cupboard in the middle; above is a long drawer with convex front. The stand is fitted with two long and three small drawers, and rests on cabriole legs carved on the knees with foliage and terminating in claw-and-ball feet. All the surface is covered with fine symmetrical designs of arabesques and wavy leaf forms. The designs are arranged with admirable taste and refinement, and much technical skill is displayed in the execution. Period of Queen Anne.

English; early 18th century. Plate III.

H. 6 ft. 1½ in., L. 3 ft. 6 in., D. 20¼ in.

14. CABINET of oak, inlaid with mother-of-pearl and bone, and enriched with applied mouldings and split balusters. It is composed of two long drawers surmounting a cupboard; to the lower drawer and the cupboard doors are applied octagons enclosing circles. The ornament consists of floral sprays expressed in bone and mother-of-pearl.

English; middle of 17th century.

H. 4 ft. 6¼ in., W. 3 ft. 11½ in., D. 2 ft.

15. CHEST and stand of incised cypress wood. In the centre of the front are the Royal Arms of England with the initials C.R. (Carolus Rex) and the date 1680. The rest of the surface is covered with flowing scroll-work in the characteristic manner of the period, amid which the letters R.K.H. are introduced. Period of Charles II.

English; dated 1680.

H. 2 ft. 8¾ in., L. 5 ft. 4½ in., D. 2 ft. 1 in.

16. WARDROBE, decorated in marquetry of various woods with emblematic figures of Faith, Hope, Charity, and Justice, and ornament of interlacing bands.

German; first half of 18th century.

H. 7 ft., W. 7 ft.

17. BUREAU-BOOKCASE, decorated with marquetry of various woods. The doors of the bookcase are inset with mirrors. The lower part has a curved outline. The ornament consists of vases of flowers and birds, over which are applied brass handles and escutcheons pierced with amorini and rococo ornament.

Dutch; first half of 18th century.

H. 7 ft. 10 in., W. 3 ft. 9 in.

18. TABLE, decorated with marquetry of various woods, partly stained. The rectangular top is occupied by a composition in which are represented a man and girl with cattle amid ruined buildings; below the top are panels containing views of buildings; the tapering legs are inlaid with pendants of husks.

Italian (?); late 18th century.

H. 2 ft. 5 in., top, 2 ft. 5½ in. by 22 in.

- 19 and 20. PAIR OF SMALL COMMODOES with marble tops, decorated with floral marquetry and gilt metal mounts. Style of the period of Louis XV.

French.

H. 2 ft. 10 in., W. 2 ft. 4 in.

21. WARDROBE of oak, closed by two doors each enriched with octagon panels framed by deep mouldings and flanked by spiral columns arranged in pairs.

Flemish; 17th century.

H. 7 ft. 3½ in., W. 6 ft. 6 in.

22. ARM-CHAIR of walnut, composed of spiral uprights and rails carved with cherubs' heads, roses and scrolls. Late period of Charles II.

English; second half of 17th century.

H. 4 ft., W. 1 ft. 11½ in.

23. ARM-CHAIR of oak, carved with cherubs supporting a coronet, and with masks, birds and scroll-work. Painted with a crest composed of an eagle on a wreath and the motto SUB UMBRA TEGIMUR.

English; 17th century (restored).

H. 4 ft. 1 in., W. 2 ft. 2 in.

24. SETTEE of walnut, composed of two chair-backs with pierced splats; the arms terminate in eagles' heads, and the cabriole legs have carved ornament on the knees, and rest on claw-and-ball feet. The seat is covered with embroidery on canvas of floral design. Style of Chippendale.

English; first half of 18th century.

H. 3 ft. 4 in., W. 3 ft. 3½ in.

25. CHAIR with pierced splat carved at the top with a cauliflower, and fitted with a footstool hinged to one of the stretchers. Originally the property of the Cauliflower Club.

English ; 18th century.

H. 4 ft. 10 in., W. 2 ft. 2 in.

The Cauliflower Club. 'The Free and Easy Counsellors under the Cauliflower' were a society of respectable London tradesmen, chiefly booksellers, which met at the 'Three Pigeons' in Butcher Hall Lane, now King Edward Street, Newgate Street. On the ceiling of their meeting room was painted a huge cauliflower. The permanent secretary of the society was Christopher Brown, who died at a very advanced age in 1807. See *Notes and Queries*, Series IV, Vol. XI.

26. CHAIR of walnut, with tall open-work back carved with a symmetrical arrangement of bands and scroll-work : the uprights and legs are baluster shaped. Period of William and Mary.

English ; late 17th century.

H. 4 ft. 2 in., W. 19 $\frac{3}{4}$ in.

- 27 to 35. SOFA (*Canapé*) AND EIGHT ARM-CHAIRS, of black enamelled wood with gilt ornaments, covered with tapestry, probably manufactured at the factory of Aubusson. On the back are represented children watering flowers and feeding chickens, and similar scenes ; and on the seats are depicted 'The Fox and the Crane,' 'The Fox and the Goat,' 'The Eagle and the Lamb,' 'The Lion and the Mouse,' and other subjects from the fables of Aesop. Period of Louis XVI.

French ; late 18th century.

Sofa: H. 3 ft. 2 in., L. 5 ft. 10 in. Chairs (each): H. 3 ft. 2 in., W. 2 ft.

36. CLOCK, in glass case surmounted by a marble vase, all enriched with mounts of gilt metal. Signed 'Revel a Paris.' Period of Louis XVI.

French ; late 18th century. See Plate II.

H. 17 $\frac{3}{4}$ in., W. 8 $\frac{1}{4}$ in., D. 5 $\frac{1}{4}$ in.

37. BAROMETER, with marquetry of tortoise-shell and brass, and mounts of gilt metal ; on each side is a female figure, one holding rings and the other a telescope. Period of Louis XVI.

French ; late 18th century.

H. 3 ft. 9 in., W. 10 $\frac{3}{4}$ in.

There is a similar piece in the Wallace Collection, Hertford House, London.

38. CLOCK AND THERMOMETER, with marquetry of tortoise-shell and brass and mounts of gilt metal; on each side is a female figure, one holding a serpent and the other an olive branch. Period of Louis XVI.

French; late 18th century.

H. 3 ft. 9 in., W. 10½ in.

- 39 to 42. FOUR SCONCES of carved and gilt wood inset with mirrors; each is decorated with two figures holding aside a festoon of drapery, and with branching lights in front. From the Collection of the Marquis D'Azeglio.

Italian; first half of 18th century.

Each: H. 3 ft. 10 in., W. 2 ft. 3 in.

43. CLOCK of white marble, with bronze figures of a nymph and cupid, and mounts of vine stems and sporting cupids. Signed 'Gille l'ainé.' Period of Louis XVI.

French; late 18th century.

H. 20¼ in., W. 17⅛ in., D. 7 in.

There is a clock by Gille l'ainé in the Louvre, Paris.

- 44 and 45. PAIR OF CANDELABRA, each consisting of a female figure in bronze supporting branching lights and standing on white marble base with gilt metal mounts. Period of Louis XVI.

French; late 18th century.

H. 2 ft. 5¾ in.

46. CABINET of oak and other woods, consisting of two drawers and a cupboard decorated with octagons enclosing circles, and split balusters.

English; third quarter of 17th century.

H. 4 ft. 2 in., W. 3 ft. 11½ in., D. 2 ft.

47. ALTARPIECE with alabaster panels carved with (1) The Crucifixion; (2) Nailing our Lord to the Cross; and (3) The Almighty Father. The frame of carved, painted and gilt wood consists of two fluted columns surmounted by a frieze and pediment, and resting on a moulded base. All the surface is elaborately ornamented with human figures, grotesques, satyrs and strap-work.

Flemish; second half of 16th century.

H. 2 ft. 10 in., W. 20½ in.

48. ALTARPIECE, consisting of a finely-executed representation of the Crucifixion in carved ivory, within a frame of silver, partly gilt and tortoise-shell. On the frame above the ivory carving is a plaque bearing a representation of the Resurrection; below, two angels guarding the tomb of our Lord; and at the top the Dove within an aureole flanked by angels. Bought at the sale of Mr. Robert Goff's Collection at Christie's, June 7, 1866.

Flemish; 17th century.

H. 2 ft. 5 in., W. 16 $\frac{3}{4}$ in.

OVERSTONE PARK

1. CASKET of carved oak bearing the following inscriptions: at the top, running round the front, sides and back, LADIE ALETHEIA TALBOTE WORSTROP (Worksop) YE XX DAIE OF APRIEL 1603; and below in two lines on the front only and broken in the middle by the profile portrait of James I, IACOBVS · D · G · ANG · SCO · FRAN · ET · HIB · REX · (James, by the Grace of God, King of England, Scotland, France and Ireland). The coved lid and the panels below the inscription on the sides and back of the box are covered with admirable designs of flowering sprays amid which the rose, shamrock, thistle and fleur de lis are introduced.



No. 1

Inside are two hinged compartments placed one above the other, the upper lid carved with the letters A · T · W · and the inner surface of the lower lid cut with the same date as appears on the back of the box. Such a box would probably be used by a lady to hold small objects of personal value.

The Lady Alethea Talbot was the third daughter of Gilbert, Earl of Shrewsbury, who signed the proclamation naming James VI of Scotland the successor to Queen Elizabeth. Worksop, the Earl of Shrewsbury's seat in Nottinghamshire, lay on the route from Edinburgh which it was arranged that the Royal Progress should follow, and James stayed there on the night of April 20, 1603, the date carved on the box bearing his inscription and that of his host's daughter, Lady Alethea Talbot. There seems no doubt, then, that the box was designed to commemorate this important visit. Three years later Lady Alethea Talbot married Thomas, Earl of Arundel.

English; dated April 20, 1603.

H. $14\frac{1}{2}$ in., L. $17\frac{3}{4}$ in., D. $11\frac{1}{4}$ in.

See 'Worksop,' by Robert White. London, 1875.

This Casket has now been transferred to Lockinge.

2. CABINET of carved ebony. The front is closed by two hinged doors, each carved with a representation of the healing of a sick woman (perhaps our Lord restoring the daughter of Jairus to life), surrounded in one case by emblematic figures of the four seasons, and in the other case of the elements, Earth, Air, Fire and Water; the inner surface of one door is incised in the middle with a female figure holding a mirror and serpent (Truth), and of the other door with a similar figure pouring water into a chalice (Temperance): both figures are bordered by floral sprays. The interior is occupied by drawers incised with floral scroll-work, with two hinged doors in the middle ornamented with cupids; the latter, when open, disclose a miniature representation of an architectural interior with mirrors, gilt spiral columns and parquetry floor. At the top of the cabinet are two drawers, the fronts of which are carved with children driving goats; and there are two similar drawers in the top of the stand carved with children and dolphins.

Flemish; 17th century (the stand for the most part is of later date).

H. 6 ft. 6 in., L. 5 ft. 3 in., D. $23\frac{1}{2}$ in.



2 Carlton Gardens
No. 2

3. CABINET with marquetry of ebony and brass (boule work) enriched with mounts of chased and gilt metal. The cabinet is composed of eighteen drawers surrounding a central compartment closed by a hinged door; within this compartment are three drawers. On the top of the cabinet is a low platform, and the whole rests on a stand fitted with a long drawer. All the marquetry designs are skilfully executed in the style of André Charles Boule. On the central door is represented a fantastic composition with dancing figures suggestive of the drawings of Bérain; the rest of the surface is covered with symmetrical designs of sphinxes, fine strap-work and scrolled leafage. To the middle of each side is applied a boldly executed mask of a bacchanal in gilt metal, in one case a male and in the other case a female; further metal enrichments consist of bands of leafage, drop-handles and escutcheons. The drawers open by means of a spring within the central compartment. Period of Louis XIV.

French; early 18th century.

H. 5 ft. 10 $\frac{3}{4}$ in., W. 3 ft. 7 $\frac{1}{2}$ in., D. 20 $\frac{1}{4}$ in.

4. CABINET of carved wood, composed of small drawers and a central architectural composition consisting of a pediment with caryatid columns enclosing the figure of a child within a niche; the niche forms the door of a small cupboard and the pediment represents the front of a drawer; the cupboard contains two drawers concealing deep trays within secret compartments. The cornice is supported on human figures in high relief; in the centre is a plain shield supported by two children and on each side a drawer with handle in the form of a child. At the angles of the cabinet are placed figures of men standing on brackets.

Italian (Florentine); late 16th century.

H. 2 ft. 6 $\frac{1}{2}$ in., W. 2 ft. 2 $\frac{1}{2}$ in., D. 1 ft. 1 $\frac{3}{4}$ in.

5. CABINET of ebony and ivory inlay, composed of small drawers and a central architectural composition consisting of pediment with two spiral columns resting on a base and enclosing a niche; the pediment and base each form drawer-fronts, and the niche represents the

door of a cupboard containing small drawers. The centre-piece and the drawers within the cupboard are inset with ivory plaques engraved with hunting scenes; the fronts of the other drawers are inlaid with cornucopias and scrolls.

Italian; 17th century (on a stand of later date).

H. 2 ft. 1½ in., L. 3 ft. 10½ in., D. 13½ in.

6. CABINET of ebony inset with engraved ivory plaques. A companion piece to No. 5 but differing in the following points: the architectural centre-piece has four spiral columns; the drawers inside the cupboard have ivory plaques ornamented with butterflies, beetles and bees, and the others with amorini sporting and landscape scenes.

[Same measurements.]

7. CABINET of ebony and ivory with hinged doors. The interior consists of small drawers and a central compartment; the door of the latter bears the figure of Fame blowing a trumpet, while the fronts of the drawers have arabesque designs in ebony and ivory. The hinged doors of the cabinet are decorated each with designs of grotesques outside and with the figure of a warrior on the inside.

Italian (?); 17th century.

H. 17 in., L. 21 in., D. 12½ in.

8. CABINET of shisham wood inlaid with ivory. On the falling front are represented the figures of men bearing hawks on their wrists, amid conventional flowering trees and birds; on each side tigers with dead stags; and on the top men bearing hawks and others riding on elephants. The interior is occupied by small drawers. On the back is inlaid a large arabesque.

Indian (Panjab); 17th century.

H. 14 in., W. 20½ in., D. 15½ in.

9. CABINET with marquetry of various woods, composed of small drawers and a central cupboard; the latter contains six drawers and is closed by a door of architectural design consisting of pediment supported on columns; the handle of the door is in the form of a warrior's head. The fronts of the drawers are decorated with scroll-work terminating in grotesques.

South German; 17th century.

H. 2 ft. 4 in., W. 2 ft. 11½ in., D. 13 in.

10. CABINET of ebony inlaid with wood, ivory and mother-of-pearl. The cabinet contains eighteen drawers and is closed by hinged doors; the latter are decorated with bunches of flowers in wood bordered by mother-of-pearl medallions and ivory plaques.

Italian; 19th century.

H. 4 ft. 7 in., W. 3 ft. 3 in., D. 14 in.

11. CABINET (companion to No. 10): but the doors have each the medallion of a Roman Emperor in the middle and plaques bearing Venus, Bacchus and other classical figures on the borders.

[Same measurements.]

12. TABLE of ebony with marquetry of tortoise-shell and brass in the style of Boule. On the top is a circular panel of black marble inlaid with a bunch of fruit encircled by sprays of flowers in coloured marbles. The curved legs have each a woman's mask on the knee; the rails between them are enriched with representations of Venus and Cupid.

Italian work of the 19th century in the style of Boule.

H. 2 ft. 10 in., W. (of top) 3 ft. 11½ in.

13. SECRÉTAIRE with marquetry of various woods; the designs consist of classical compositions and medallions of Alexander and Amyntas.

Probably Italian work of the 19th century.

H. 6 ft. 10 in., W. 3 ft. 11½ in., D. 2 ft. 2½ in.

14. SECRÉTAIRE with bulging front decorated with marquetry of various woods; the ornament consists of birds and scroll-work.

Probably Italian work of the 19th century.

H. 6 ft. 11½ in., W. 4 ft. 1 in., D. 2 ft. 6½ in.

15. SIDEBOARD of walnut, consisting of a cupboard with doors, supported on baluster legs with a shelf below; carved with grotesque terminal figures, masks and strap-work.

Made in the 19th century in the style of French work of the 16th century.

H. 4 ft. 9½ in., W. 3 ft. 4½ in., D. 19¾ in.

16. CABINET of dark wood, inlaid and encrusted with figure compositions, birds and flowers in lacquer, ivory, mother-of-pearl and soapstone. The disposition of the various parts of the cabinet is arranged on unsymmetrical lines, and produces an effect of irregularity from the standpoint of Western ideas.

Japanese.

H. 7 ft. 1 in., W. 4 ft. 10 in., D. $16\frac{3}{4}$ in.

17. CHEST OF DRAWERS with marquetry of various woods and floral designs in gilt lacquer; fitted with bronze mounts. Composed of two hinged doors closing three drawers; and three drawers below.

Japanese.

H. 3 ft. 3 in., W. 3 ft. 3 in., D. 18 in.

18. CABINET, lacquered and inlaid with porcelain plaques: composed of sliding doors above, hinged doors in the middle and a drawer at the bottom.

Japanese.

H. 2 ft. $10\frac{1}{2}$ in., W. 2 ft. $3\frac{1}{2}$ in., D. 17 in.

2 CARLTON GARDENS

1. **COMMODE** with marquetry of brass and red tortoise-shell, in the manner of André Charles Boule. Composed of three drawers on each side flanking a knee-hole in the middle with a drawer above; eight legs with ball feet, joined by curved stretchers. All the surface covered with symmetrical designs of arabesques and scroll-work in the style of the period of Louis XIV.

French; end of 17th century.

H. 2 ft. 8 in., L. 3 ft. 10½ in., D. 2 ft. 3¼ in.

2. **THREE-FOLD SCREEN** with panels of tapestry, probably Savonnerie, in frame of gilt wood and glass. The central panel contains two groups: a woman singing to the accompaniment of a mandolin played by a man, and a parrot with another bird on a branch, the two designs being separated by rococo ornament and festoons of flowers; there is a similar arrangement on each of the side-wings, one having a man seated in meditation and the other a sportsman sleeping, with a parrot and another bird below in each case. The frame is of irregular outline carved and gilt with rococo ornament and pierced above the tapestry with a variety of shaped openings filled in with glass. Period of Louis XV.

French; middle of 18th century. Plate IV.

H. 6 ft. 1½ in., W. (of centre) 1 ft. 11½ in.; side-wings, 19½ in.

3. **THREE SOFAS** (*Canapés*) AND **SIX ARM-CHAIRS** of carved and gilt wood covered with Aubusson Tapestry. The subjects are as follows:—

(a) **Sofa.** On the back, children playing see-saw; on the seat, hounds seizing a fox.

H. 3 ft. 4½ in., W. 5 ft. 2½ in.

(b) **Sofa.** On the back, two girls gathering flowers; on the seat, rabbits, a goat and a lamb.

H. 3 ft. 2¾ in., W. 4 ft. 1 in.

- (c) Sofa. On the back, a girl with basket of flowers and a boy drinking; on the seat, a cow, a sheep, a goat, and a bird on a bough.

H. 3 ft. 3 in., W. 4 ft. 1 in.

- (d) Chair. On the back, a girl carrying flowers; on the seat, two cows.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

- (e) Chair. On the back, a boy fishing; on the seat, a lion attacking a bull.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

- (f) Chair. On the back, a girl drinking; on the seat, a horse and a (?) goat.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

- (g) Chair. On the back, a boy carrying (?) fishing tackle; on the seat, a lamb and a dog.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

- (h) Chair. On the back, a ragged boy holding his (?) hat in his hand; on the seat, two sheep.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

- (i) Chair. On the back, a boy walking with a stick in his hands; on the seat, two dogs, one sleeping, the other barking.

H. 3 ft. $2\frac{3}{4}$ in., W. 2 ft. 4 in.

All the designs are framed by festoons of drapery and wreaths of flowers. The gilt frames of the chairs are carved with bands of ornament and have curved legs. Transitional style between the periods of Louis XV and Louis XVI.

French; second half of 18th century. Plate V.

4. WRITING-TABLE of walnut wood inlaid with ivory. Composed of a cabinet with sloping front and drawers below; the sloping front inlaid with a figure beneath a canopy and other ornament, and the rest of the surface with floral designs.

Portuguese (?); 17th century.

H. 3 ft. 8 in., W. 3 ft. 7 in.

Formerly in the possession of Viscount Stratford de Redcliffe.



2 Carlton Gardens
No. 3

5. WORK-TABLE of painted wood with gilt metal mounts. Kidney-shaped. Painted on the top with a group of figures, and on the shelf joining the legs with a trophy of musical instruments.

Late 18th century.

H. 2 ft. 5½ in., W. 22 in.

6. WRITING-CABINET (*Bureau à cylindre*) decorated on front, sides and back with Japanese lacquer raised and gilt on a black ground, enriched with metal mounts, chased and gilt. Composed of a cabinet of drawers and pigeon-holes closed by a cylinder front with drawers above, on a stand fitted with drawers resting on straight fluted legs. The cylinder front is lacquered with a landscape scene in which are represented two groups of figures, one with a man throwing a line from a boat rowed by two oarsmen, and the other with men bearing a trunk; on the back and sides are cranes flying and other scenes. Each side of the cylinder front is fitted with the figure of a cupid in gilt metal bearing four branching lights, and further metal enrichments consist of lock escutcheons, acanthus foliage and bands of ornament. On the top is inset a panel of variegated marble partly surrounded by a pierced gallery of gilt metal. Style of J. Dubois. Late period of Louis XV.

French; 18th century. Plate VI.

H. 3 ft. 11½ in., L. 4 ft. 4 in.

7. CABINET (*Appui*) of mahogany with marble top and gilt metal mounts; composed of drawers in the middle flanked on each side by angle shelves with mirrors. Period of Louis XVI.

French; late 18th century.

H. 2 ft. 11 in., L. 3 ft. 6½ in.

8. SIDEBOARD (companion piece to above) composed of drawers beneath the top and a shelf below; the middle is ornamented with a panel of sporting cupids.

H. 2 ft. 11 in., L. 4 ft. 3½ in.

- 9 and 10. PAIR OF ENCOIGNURES (companion pieces to Nos. 7 and 8).

Each: H. 4 ft. 6 in., W. 23½ in.

11. CLOCK, with round-arched top, of various-coloured stones decorated with bunches of fruit partly inlaid in mosaic and partly encrusted in relief, and further enriched with gilt metal mounts; on each side of the dial is a pilaster with Corinthian capital in gilt metal.

Italian (Florentine); 19th century.

H. $21\frac{1}{2}$ in., W. $10\frac{3}{4}$ in.

12. UPRIGHT SECRÉTAIRE of curved outline, decorated with chequered marquetry and gilt metal mounts of rococo design. Period of Louis XV.

French; middle of 18th century.

H. 3 ft. $10\frac{1}{2}$ in., W. $21\frac{3}{4}$ in.

13. UPRIGHT CABINET OF DRAWERS with veined green marble top; the surface decorated with marquetry and gilt metal mounts.

French; 18th century.

H. 3 ft. 10 in., W. $19\frac{3}{4}$ in.

14. ALTARPIECE of ebony with inlay of stones of various colours and gilt metal mounts, enclosing a silver plaque bearing the 'Assumption of the Virgin.'

Italian (Florentine); 17th century.

H. 2 ft. $6\frac{1}{2}$ in., W. $19\frac{1}{4}$ in.



2 Carlton Gardens
No. 6

PORCELAIN

INTRODUCTION

CHINESE PORCELAIN

ALTHOUGH common pottery may be traced back to prehistoric times in China as in every other part of the globe, Chinese antiquaries have not yet decided the exact period when the beautiful material porcelain was first evolved. It is sufficient to say that the earliest date which they claim for this remarkable discovery is during the Han Dynasty (220 B.C.–A.D. 206), and the latest during the T'ang Dynasty (A.D. 608–906). To describe the progress made by the ware during the Sung Dynasty (960–1279), and its brilliant development during the Ming (1368–1643), interesting as they both are, would be scarcely relevant to the present catalogue, which is almost entirely concerned with the riper products of the present Dynasty. Before proceeding further with this brief account of the ware it may be well to explain that the word porcelain is derived from *porcellana* (the Venus shell), the nacreous surface of which suggested a simile for the clear shell-like substance,¹ and that porcelain is distinguished from earthenware by its whiteness, translucence and advanced state of vitrification. In its simplest form the Chinese porcelain is compounded of two minerals, a white infusible clay known as *kaolin*,² and a fusible felspathic stone known as *petuntse*,³ which binds the kaolin and gives the mixture its translucency. There are other varieties of the ware used by Chinese potters in which different or additional ingredients such as steatite (*hua shih*) are admitted into the composition, but all of them belong to the broad category of 'true' or 'hard-paste' porcelain, being composed of natural materials only and differing entirely from the artificial compounds invented in Europe (see below). It should be added that the glaze, though admitting of many modifications, consists as a rule of the fusible *petuntse* softened with a little lime. An important instance of a modification is seen in No. 55, which has a greyish white glaze variegated by a network of cracks into

¹ Marco Polo writing at the end of the thirteenth century applies the word *porcellana* both to Chinese porcelain and to European ornaments encrusted with mother-of-pearl.

² From *Kao ling* (a high ridge) on which it was mined.

³ From *pai tun tz'ü* (white bricks for porcelain) alluding to the form in which the prepared material is delivered at the factories.

which a dark pigment has been rubbed to accentuate their lines. This crackle is probably formed by mixing steatite with the felspathic glaze and so causing it to shrink in the kiln (as all fired ware does) in a different proportion to the body which it covers. The art of crackling the glaze was understood as early as the Sung Dynasty (A.D. 960–1279). Indeed No. 55 must be regarded as a direct imitation of a Sung ware known as *Ko yao*.

There is another kind of crackle distinguished by a narrower mesh and not emphasized by pigment. This is an accidental but constant feature of certain coloured glazes which contain a large proportion of alkali and are fired at a lower temperature than that required to melt the ordinary white felspathic glaze. To this class, described by the French as glazes *du demi-grand feu*, belongs the beautiful turquoise or kingfisher blue (*fei ts'ui*) of such examples as 75–77 and 108–111. The colouring of the glaze itself is a modification which should be explained. All the ceramic colours are derived from metallic oxides, the chief minerals being cobaltiferous manganese which supplies blues, purples and certain blacks: copper which produces turquoise, certain reds such as the *sang de bœuf* of No. 49, and many shades of green: iron which gives the browns of Nos. 72 and 113, the celadon green of No. 70, coral red and certain tones of yellow; and antimony which produces other shades of yellow. The oxides may be mixed with the glaze itself, painted or powdered on the ware before the glaze is applied, or mixed with a vitreous flux and painted like enamels on the fired and finished glaze. In the last case they are melted at a low temperature and in a special muffle-kiln. A distinction is made throughout the catalogue between (1) the 'underglaze colours' such as blue and maroon red (No. 66) which are applied before glazing and developed in the full heat of the porcelain furnace, and (2) the overglaze colours called throughout 'enamel colours,' which are melted on to the glaze in the muffle-kiln. Both of these kinds are used in the pictorial designs applied with the painter's brush. Gilding is added in a method resembling the application of enamel colours, the gold being made to adhere in the first place by mixture with a sticky medium and eventually by partial incorporation with the glaze in the fire of the muffle-kiln. But the decoration of porcelain is not limited to coloured glazes or painting under and over the glaze. The Chinese excelled in carving the surface of the ware, in tracing delicate designs with a finely pointed instrument, and in the reliefs which are formed by cutting away the ground, by pressing the clay into moulds or by the application of separately moulded ornaments attached by means of liquid clay. Examples of all these processes are described in the catalogue.

To glance for a moment at the history of the ware, the Ming Dynasty is represented by a single but remarkable specimen, No. 50, a tall beaker with etched design under a beautiful leaf green glaze, though a pair of blue and white bottles with landscapes on the body and a peculiar tulip-like pattern on the neck (No. 1) belong to a class which can be placed upon the border line between the Ming and the present Dynasty. But the best pieces in this as in most European collections belong to that brilliant period of Chinese ceramics which extends from 1662 to 1800, and includes the two long reigns denominated K'ang Hsi (1662-1722) and Ch'ien Lung (1736-95), and the short but important Yung Chêng period (1723-35). The K'ang Hsi porcelains are distinguished by a boldness and breadth of treatment in which the spirit of the Ming art still breathes, combined with skilful potting and finished technique which foreshadows the manipulative triumphs of the Ch'ien Lung potters. The intermediate Yung Chêng period, though an age of transition, was marked by many new departures and special attention was paid to coloured glazes and crackles, the old Sung glazes being successfully reproduced. The ware of this short period has a peculiar neatness and refinement. In the Ch'ien Lung period the Chinese potter reached the zenith of technical skill. None of the triumphs of past ages were beyond his powers and all the existing processes were brought to perfection. Such was his command of the material that he could make it simulate iron, bronze, jade, wood, lacquer, almost any substance in fact which is used in China for the construction of artistic objects. As might be expected in this age of *tours de force* the porcelain arrests us more by its extraordinary finish and elaborate ornaments than by the larger qualities of bold colouring and strength of design. At the beginning of the nineteenth century the inevitable reaction began. The decorative force of the K'ang Hsi porcelains had already disappeared and the manipulative skill of the Ch'ien Lung potters began to evaporate. The destruction of the Imperial factories during the T'aiping rebellion in 1854 was a fitting culmination to fifty years of gradual decadence. Since then the factories have been rebuilt, but the modern porcelains give little promise of a revival worthy of their ancient traditions.

The bulk of the porcelains described in this catalogue are either painted in underglaze blue or in enamel colours on the glaze, though in a few cases these two methods of decoration are combined. The former method was largely used on Ming porcelain from the earliest reigns, but the most admired blue and white was not made till the K'ang Hsi period of the present Dynasty. A fine example of this age of perfection is seen in the 'prunus' jar (No. 94), which is conspicuous

for the depth and purity of the sapphire blue laid on in washes of varying strength. These graded depths of colour, which seem to throb with life, are one of the chief features of the K'ang Hsi blue and white, and they are missed in the blue and white of later reigns on which a preference is shown for intricacy of line rather than broad washes. Hardly less characteristic of the best period is the fine smooth paste and pure limpid glaze of the ware. It is worthy of note that in the Ch'ien Lung period (1736-95) the large specimens frequently have an uneven, undulating glaze, not unlike orange peel, which gives the surface additional play of light and shade.

Painting in enamel colours on the glaze likewise dates back to early Ming times, though examples before the sixteenth century are virtually unknown. The Chinese name for this polychrome decoration is *wu ts'ai* (lit. five colours), and the *Wan Li wu ts'ai* or enamelled decoration of the Wan Li period (1573-1619) includes transparent greens, yellow, aubergine purple and coral red (or *rouge de fer*) assisted by underglaze blue. Early in the present Dynasty a transparent blue enamel was generally substituted for the underglaze blue, and we have the colour scheme which is universally known as *famille verte* from the prominence of green enamels of various tones. Transparency of the enamels is the distinguishing feature of this scheme of decoration, and the much-prized black which occurs on the *famille verte* porcelain is formed by a dull brown-black pigment overlaid with a transparent green enamel from which it obtains its peculiar greenish lustre. The *famille verte* was at its best in the K'ang Hsi period (1662-1722), but it did not cease with that reign, for no style of ornamentation once adopted in China ever falls into entire disuse. A new development in this form of decoration began in the Yung Ch'eng period (1723-35) when thin washes of pale *famille verte* colours were used over underglaze blue outlines. The effect is delicate and refined though somewhat weak, as may be seen in No. 105. Meanwhile a much more drastic change was inaugurated by the invention of an opaque rose pink derived from gold, first used at the end of the K'ang Hsi period and fully developed in the succeeding reigns. With it came a range of opaque enamels including blues, yellow, greens and opaque white, which by judicious blending produce many intermediate tints. This colour scheme, known as the *famille rose*, practically superseded the transparent enamels in the reign of Ch'ien Lung. The decadent wares of the nineteenth century often combine both transparent and opaque enamels with results which are far from pleasing.

The porcelain industry of China since the beginning of the Ming

Dynasty has been centred in the huge ceramic metropolis of Ching-tê-chên in the province of Kiangsi, and it is safe to assume that every Chinese specimen in this catalogue was made there. It does not, however, follow that the decoration was all completed in the same place, for there are extensive enamelling establishments at Canton where large quantities of porcelain have been painted in *famille rose* colours since the Yung Chêng period. The decorators here were in close touch with the European merchants from whom they received orders and even patterns (armorial in particular) for the large services in which our ancestors of the eighteenth century delighted. It is even probable that some of the beautiful eggshell plates and vases with ruby pink ground were decorated here, a theory which is supported by their similarity in style to the Canton enamels on metal (see below). But whether such magnificent examples of the *famille rose* as the set of fine vases and beakers (No. 98) at Carlton Gardens were finished at Ching-tê-chên or Canton is a question which is never likely to be decided.

Apart from the beauty of design and colour, the skilful distribution of the ornament and the simple but stately shapes to which Chinese porcelain owes its pre-eminence in the ceramic world, great interest attaches to the symbolic meaning which is rarely if ever absent from Chinese decoration. But as much of the Oriental design is strange and foreign to European eyes, a few words of explanation are desirable if only as a commentary on the terms used in the catalogue. Religious or semi-religious ideas for instance underlie a great part of what seem at first purely ornamental designs. Of the three principal religions of China, Buddhism and Taoism are most frequently reflected in the decorative motives, the former chiefly in figures of Buddhas and Bodhisattvas, or in groups of the Buddhist apostles, the eighteen Arhats, but most commonly by designs of the sacred lotus or by the Eight Emblems of Happy Augury (*pa chi hsiang*) which appeared on the feet of Buddha. These are (1) the wheel of law, sometimes replaced by a bell, (2) the conch-shell of victory, (3) the State umbrella, (4) the canopy, (5) the lotus flower, (6) the vase, (7) the pair of fish, which is also emblematic of conjugal felicity, and (8) the endless knot, also regarded as an emblem of long life. These and other emblems¹ are represented with flowing fillets attached. But the Taoist creed is responsible for by far the largest part of Chinese symbolical ornament. The

¹ Another group of eight symbols, the *pa pao* (eight precious things), consists of (1) a round jewel; (2) a 'cash' or round coin with square hole in the middle; (3) lozenge; (4) pair of books; (5) a painting represented by a lozenge-shaped tablet; (6) a musical stone; (7) a pair of rhinoceros horn cups; (8) an artemisia leaf.

attractive ideals of Long Life, Happiness and Worldly Success, which hold the most prominent place in Taoist philosophy, are continually reflected in Chinese decorative art. The God of Longevity (Shou Lao) and his companions of Happiness and Rank are shown together in No. 23. The Eight Immortals are frequently depicted visiting Shou Lao or crossing the sea to the Taoist Paradise. Hsi Wang Mu, the Queen of West, in whose garden grows the peach tree of Immortality, and the two laughing boyish figures, the Twin Gods of Union and Harmony, are also common subjects. There are besides innumerable legends of sages, fortunate discoverers of the elixir of life, which form suitable motives for panel decoration, and various objects animate and inanimate which are regarded as emblems of longevity. Of the latter the deer and the crane, the companions of Shou Lao, the fungus (*ling chih*), pine and peach are the commonest. Another emblem, the *ju-i* sceptre, a curved wand with a head whose form seems to derive from the *ling chih* fungus, is carried by Shou Lao and symbolizes longevity, though the literal meaning of *ju-i* (as you wish) shows that it was also regarded as a magic wand which brings fulfilment of wishes. Finally, ornamental forms of the character *Shou* (long life) are freely used, sometimes with the swastika interwoven, the swastika (Fig. A) being used in Chinese for the character *wan* (ten thousand) and



FIG. A



FIG. B

the whole (Fig. B) representing *wan shou*, ten thousand longevities. The commonest emblem of happiness is the bat, because the character *fu* (bat) has the same sound as *fu* (happiness), though in appearance the two are entirely different. The bats are often highly conventionalized in form and are usually painted red, which is 'the colour of happiness,' and displayed in groups of five.

The 'cash' is an emblem of wealth and prosperity. Among the fruits the peach, finger citron and pomegranate symbolize the Three Abundances of Years, Happiness and Male Children. The orange is also a symbol of happiness. A pair of mandarin ducks and a pair of fishes suggest conjugal felicity. The cock is a symbol of fame and occurs in combination with the peony, the *fu kuei* (riches and honour) flower, as illustrated on No. 47. Other flowers of frequent occurrence are the season flowers—prunus for Winter, peony for Spring, lotus for Summer and the chrysanthemum for Autumn (see No. 104). Cranes or ducks among lotuses and rats in a vine are also common patterns. Of the mythical creatures and animals the dragon supplies the commonest motive. He is either depicted as a lizard-like creature with divided tail (this is the archaic dragon or *chih lung*) or as a fierce saurian with

scaly body, ferocious, horned head and formidable claws. He is the power of rain and storm and is depicted rising from the sea or hurtling through clouds. He is moreover the symbol of the Emperor, and as such is shown with five claws on each foot. The symbol of the Empress is the *fêng huang*, a mythical, phoenix-like bird with crested head and flowing tail. Another creature of frequent occurrence in decorative art is the mythical lion, which is represented as sporting with a ball of silk brocade, and with features not unlike a Pekingese dog (see No. 59 and illustration). He guards the Buddhist temples and on this account is sometimes described as the dog of Fo (Buddha). The lion is quite distinct from the Kylin, which is a composite animal with the head and horn of a dragon, body and legs of a deer, bushy tail and flame-like tufts. The latter is a creature of good omen and his appearance foretells the coming of a virtuous emperor. There are besides numerous patterns of a conventional nature used to form borders to the decoration, and of these perhaps the commonest are the fret, the *ju-i* head, and wave and rock patterns, all of which have an element of symbolism. The fret, also known as the Grecian key pattern, is of world-wide use, but in China it is often complicated by the inclusion of the swastika (see p. 32), which carries a suggestion of the ever-present wish for longevity. Again the border pattern illustrated on No. 97, composed of a series of forms resembling the head of a *ju-i* sceptre (see p. 32) conveys a like benevolent idea, though no doubt it soon came to be employed as pure ornament without any regard for its concealed meaning. Lastly the border of conventional waves punctuated by stiff conical rock-designs derives from a picture of the *Shou Shan* or Hills of Immortality, the sea-girt Paradise of the Taoists.

The marks on the Chinese porcelain in this catalogue are confined to a few symbols and the reign-names (*nien hao*) of Emperors. The *nien hao* (lit. : period name) is not strictly the name of the Emperor but the title by which each Emperor decides that his reign shall be known, his own personal name being too sacred for ordinary mention. Consequently it is more correct to speak of the K'ang Hsi period than the reign of K'ang Hsi. It is common knowledge that these *nien hao* cannot always (I might even say often) be regarded as true indications of date, owing to the archaising propensities of the Chinese, who delight in placing on modern wares the period-names of early and classic Emperors. An exceptional substitute for a mark is the square panel on the base of No. 59, containing the familiar design of a lion sporting with a ball of brocade.

The few examples of Japanese porcelain included in this catalogue are almost all from the Arita district of the province of Hizen, and belong to the group known as Imari porcelain from the seaport of that name. When the Portuguese had been expelled from Nagasaki in 1632 the trade was monopolized by the privileged Dutch, who were granted a station in the neighbouring island of Deshima. It has been suggested that the somewhat overcrowded and un-Japanese style of decoration of the greater part of the Old Imari porcelain was inspired by Dutch ideas. It was certainly made for the European market. This ware is distinguished by a somewhat coarse, greyish material painted in a dark indigo blue, Indian red, with touches of green, yellow and purple, and freely-used gilding. The ornament is crowded and often confused and meaningless, but the bold masses of blue and red give the ware a striking and decorative appearance. It was at any rate, whatever the modern opinion may be, thought worthy of imitation by the old European porcelain makers; and No. 48 describes a remarkable pair of covered vases which might well pass at a casual glance for Old Imari, though closer inspection reveals a European touch in the painting and, what is still more convincing, the actual mark of the Florentine firm of Ginori. The Arita factories are active to the present day, and for a short period after the re-opening of the country to European trade in 1858 they made the large vases which were decorated with gold and black lacquer and shipped to Europe under the name of Nagasaki ware (see Nos. 33, 65 and 120). Arita porcelain dishes usually have 'spur marks' under the base, made by the points of the supports on which the ware rested in the kiln.

While Japanese porcelain is a comparatively recent manufacture, dating (with one exception) no further back than the seventeenth century, pottery is a much older institution in Japan, and its fabrication seems to have been found particularly congenial. The most generally admired Japanese pottery is the ivory-white Satsuma, a fine greyish white stoneware with a creamy glaze, minutely crackled. At the end of the eighteenth century enamelled and gilt decoration was sparingly applied to this beautiful ware, and it was not till some sixty years later that the bowls, incense burners, vases, etc., completely covered with minute designs, were finished in the Tokio decorating studios for the European trade. Other factories at Ota and Kyoto supplied the Tokio decorators with wares closely resembling Satsuma and the finished articles are freely sold as Satsuma both in Europe and Japan.

The practice of furnishing Old Chinese and Japanese porcelain with ormolu mounts, which prevailed in the eighteenth century, is

reflected in several items of this catalogue. Needless to say the style of the mount was dictated by the furniture with which it had to consort rather than by the porcelain itself. The practice was much in vogue in Paris where the names of a large number of mounters has been preserved, though it is at present rarely possible to identify the work of any but the most celebrated, such as Gouthière, Caffieri, Germain, and Duplessis. The mid-eighteenth century mounts, with their complicated scrolls and shellwork, bespeak the rococo taste, while the more classical ornaments with columns, rams' heads and festoons belong to the end of the century.

The European wares in the catalogue are so few and so miscellaneous that it is only possible to notice them in the most general terms. The problems suggested by the imported Chinese porcelain, which stirred the ambitions of European potters as early as the fifteenth century, were solved by two distinct methods. Approaching the material from the glassmaker's point of view one group of potters invented a composite substance which had the qualities of porcelain, in so far as it was translucent and highly vitrified. This is the artificial or 'soft-paste' porcelain (made of glass, sand and marl, with other ingredients) which the French succeeded in manufacturing at Rouen and St. Cloud in the seventeenth century and perfected at Vincennes and Sèvres about half a century later. On the other hand Böttger, the alchemist, at Dresden, by pursuing the knowledge of earths which he had acquired in his attempts to manufacture precious stones, discovered not only the natural materials for the making of true porcelain in the Chinese manner but the proper methods of combining them. This discovery took place in 1707, and though every effort was made to preserve the secret for the benefit of Böttger's royal patron, Augustus the Strong, it was divulged as early as 1720, and factories sprang up one after another in Germany, Austria, and elsewhere, always under princely patronage. Thus one half of Europe was making hard-paste porcelain, while the other was trying to perfect the beautiful but less practical soft paste, and it was not till the end of the eighteenth century that the early composite porcelain was universally abandoned in favour of the true hard paste on the Continent, and in favour of a special porcelain in England which combined the virtues of both. With the exception of Plymouth and Bristol the early English factories followed the French methods, and various kinds of soft-paste porcelain were made at Bow, Chelsea, Worcester, and Derby (to mention the principal factories only) in the middle of the eighteenth century. These early porcelains were largely experimental,

and in Chelsea alone, no less than four slightly differing types of ware can be distinguished. The beauty of the old soft pastes is undeniable and to the collector they are extremely attractive, but for practical purposes they must be regarded as a failure, the difficulty of firing, the cost of manufacture, and their liability to crack under sudden changes of temperature being among their many drawbacks. At the end of the eighteenth century there were two kindred materials which actively competed with porcelain, in the ornamental category the blue and white jasper ware (No. 86), and in the useful, the cream ware. The former is closely akin to unglazed porcelain and the latter is a cream-coloured earthenware. Both were perfected by Josiah Wedgwood, and the former was actually invented by him.

In the two examples of della Robbia ware (Nos. 90 and 91) we see the potter's art impressed into the service of the sculptor. The idea of protecting terra-cotta reliefs with a potter's glaze was familiar in the East quite two thousand years before Luca della Robbia was born, but it is a particular application of the process which is for ever associated with that great sculptor's name. The sculptures and architectural ornaments which issued from the workshop of Luca and of his immediate descendants in the sixteenth century are distinguished by a buff terra-cotta body coated, as a rule, with white stanniferous enamel on the reliefs against a blue ground. Other coloured glazes were used in the details of the ornament, but white on blue were the prevailing tints. Luca della Robbia was born 1399—1400, and died in 1482; but his son Andrea (d. 1525), and his grandsons Giovanni (d. about 1529) and Girolamo continued the work, which ceased after Girolamo's death in 1566.

A similar process, though on a minor scale, was used about the same time in Germany, and has continued in the specialized form of stove-tiles to the present day. No. 92 is a good example of this class of relief ornament coated with a pleasing green glaze, and of sixteenth century manufacture.

R. L. H.

OVERSTONE

1. PAIR OF VASES, bottle-shaped, with globular body, and tall slender neck with bulb in the middle; porcelain, painted in vivid underglaze blue; on the body, landscape and figure subjects illustrating Chinese stories; a band of floral scroll on the shoulder; on the neck, stiff tulip-like flowers, and on the bulb a lotus scroll.

Chinese; 17th century.

H. $10\frac{1}{2}$ in., D. $7\frac{1}{2}$ in.

2. PAIR OF OVIFORM JARS with dome-shaped covers; porcelain, with brilliant powder-blue ground, on which are detached floral sprays, gilt; four large shaped reserve-panels decorated in underglaze blue and red with touches of translucent enamel and gilding; the subjects (1) storks and lotuses; (2) sages in rocky landscape; (3) a deer and flying stork, rocky landscape and aged pine tree in a mist; (4) vases and symbols from the Hundred Antiques; four small quatrefoil panels on the shoulders with growing flowers; covers to match. Empty double ring under the base.

Chinese; early 18th century.

Total H. 19 in., D. $10\frac{1}{2}$ in.

The deer, stork and pine tree are all symbolical of long life. The Hundred Antiques are a comprehensive group of symbolical ornaments, selections of which are commonly used in Chinese decoration, especially in panels.

3. VASE, club-shaped, with cylindrical body, cylindrical neck and slightly expanded mouth; decoration to match No. 2.

H. $17\frac{1}{2}$ in., D. $7\frac{1}{2}$ in.

4. PAIR OF DISHES with scalloped sides and rims; porcelain, painted in dark underglaze blue; central design of cranes and lotuses; borders of lotus scrolls and symbols (the cash, lozenge, leaf and sounding stones) repeated; three clumps of flowering flags on the reverse.

Mark: a lotus flower.

Chinese; late K'ang Hsi period (1662-1722).

D. $13\frac{5}{8}$ in.

5. THREE DISHES, porcelain, painted in underglaze blue and enamel colours, including a little black; in the centre a large lotus with red and gold blossoms and blue leaf, a willow tree, flags and flowers; border with blue ground, in which are red chrysanthemum flowers and gold scrolls, broken by three irregular panels containing a rockery and fence, bamboo, peonies and other flowers; the panels bordered with black; two sprays on reverse.

Chinese; late K'ang Hsi period (1662-1722).
D. $13\frac{1}{4}$ in.

6. PUNCH-BOWL, porcelain, painted in *famille rose* colours; inside, a peony spray, and border of trellis diaper in opaque pink and pale green with chrysanthemum medallions, broken by four panels of floral sprays; two large peony sprays outside.

Chinese; early Ch'ien Lung period (1736-95).
H. $4\frac{3}{8}$ in., D. $10\frac{1}{2}$ in.

7. PUNCH-BOWL, porcelain, painted in enamels with gilding; outside, two panels of landscapes with European figures, edged with feather scrolls in red and pink; between them, lotus scrolls in red, black and gold; inside, a similar panel and border of gold lace work.

Chinese; early Ch'ien Lung period (1736-95).
H. $4\frac{1}{2}$ in., D. $10\frac{1}{8}$ in.

8. PUNCH-BOWL, porcelain, painted in *famille rose* enamels; outside, a lotus scroll with large circular blooms in various colours; inside, a lotus and foliage, and deep border with panels containing alternately baskets of fruit and peony sprays.

Chinese; early Ch'ien Lung period (1736-95).
H. $4\frac{1}{2}$ in., D. 11 in.

9. VASE with ovoid body, high neck and trumpet mouth; two conventional dragon handles; porcelain, painted in two shades of blue under the glaze; on the body, peony scrolls with borders of *ju-i* pattern; stiff foliage design on neck and foot; band of key pattern on the shoulder, and of hexagon diaper on the neck; base unglazed.

Chinese; Ch'ien Lung period (1736-95).
H. 32 in., D. $14\frac{1}{2}$ in.

10. BOWL on high stem; porcelain, painted in *famille rose* enamels; on the outside of the bowl, four groups of peach, pomegranate, finger citron and orange, over each a bat; on the stem, a band of stiff leaves.

Chinese; Ch'ien Lung period (1736-95).

H. $5\frac{3}{4}$ in., D. $6\frac{3}{4}$ in.

The peach, pomegranate and citron symbolize the Three Abundances of years, male children and happiness. The orange also is a symbol of good fortune.

11. VASE, bottle-shaped, of ingenious construction; an inner body of slender form with outer casing pierced with four medallions of archaic dragons in fungus scrolls; this outer casing works free and can be turned round by the neck, to which it is attached; the body is overlapped at the shoulders and above the base by the upper and lower sections of the vase; porcelain, painted in *famille rose* enamels; on the body, lotus scrolls and cloud ornament in colours in a pale yellow ground; on the neck and foot, bats and lotus scrolls in colours in a deep ruby-pink ground; the overlapping parts are wavy at the edges and bordered with *ju-i* scrolls; pale bluish green enamel inside the mouth and under the base; the inner body is painted with bats and fungus scrolls.

Chinese; Ch'ien Lung period (1736-95).

H. $11\frac{1}{4}$ in., D. $7\frac{1}{2}$ in.

Bats are emblems of happiness and the *ling chih* fungus of longevity.

12. TWO BASINS, porcelain, painted in *famille rose* enamels with gilding; two panels of figures and two smaller panels of peonies, with gilt foliage scrolls in the spaces between; a peony inside.

Chinese; Ch'ien Lung period (1736-95).

H. $3\frac{7}{8}$ in., D. $8\frac{7}{8}$ in.

13. PAIR OF BOTTLES, of flattened quatrefoil elevation; decorated in underglaze blue, *famille rose* enamels and gilding; large panels of figures in colours with blue composite borders; vignettes in red between, surrounded by blue flowers and gilt scroll-work; small panels of similar design on the neck.

Chinese; late Ch'ien Lung period (1736-95).

H. $9\frac{1}{4}$ in., D. $4\frac{1}{2}$ in.

14. PAIR OF SLENDER OVOID VASES with domed covers, surmounted by a lion; porcelain, painted in underglaze blue, *famille rose* enamels and gilding; two large panels with figure subjects in colour and composite borders in blue, the spaces between filled with flowers and fish-roe diaper; small panels with red landscapes and flowers on the shoulder, with blue designs between; covers to match.

Chinese; late Ch'ien Lung period (1736-95).

H. 13 in., D. $4\frac{3}{4}$ in.

15. PUNCH-BOWL, porcelain, painted in *famille rose* enamels with gilding; outside, two large panels with Chinese figures and landscape background, and smaller panels of flowers; ground of Y diaper in red and gold; inside, a peony and a band of red bats, between feather scrolls with small landscape vignettes and passages of red diaper with gold; formal borders.

Chinese; late Ch'ien Lung period (1736-95).

H. $4\frac{1}{2}$ in., D. $10\frac{3}{8}$ in.

16. TWO VASES (see description of No. 72, a third of the same set).

17. TALL JAR of slender ovoid form with domed cover; porcelain, with deep blue glaze on which is a gilt design consisting of groups of prunus blossom on a ground of network; formal borders; floral sprays on the neck; base unglazed.

Chinese; 18th century.

H. $28\frac{1}{2}$ in., D. $12\frac{1}{2}$ in.

18. HEXAGONAL JAR with cover surmounted by a gilt kylin; porcelain, with uneven 'orange-peel' glaze, painted in *famille rose* enamels with gilding; on the sides, large panels of Chinese garden scenes with groups of men, women, children and animals; smaller panels below with flowers; and panels on the neck with birds and blossoming boughs, and figures in landscape; flowers and insects in the panels of the cover; the spaces between are filled with delicate gilt foliage scrolls, and the panels are edged with dragon scrolls in gold.

Chinese ('Mandarin' ware); late 18th century.

H. 23 in., D. $9\frac{1}{2}$ in.

19. PAIR OF JARS with slender ovoid body and short neck; opaque and dead-white steatitic porcelain (see p. 27), ornamented with panels of low reliefs, between which are butterflies and flowers in under-glaze blue; two large oblong panels with (1) a rock, flowering peony and a phoenix flying; (2) balustrade, flowering magnolia and a pheasant on a rock; two leaf-shaped panels below with rock and flower, and rat and vine designs; and two quatrefoil panels on the shoulders with rocks and flowers.

Chinese; late 18th century.

H. 11 in., D. $4\frac{3}{4}$ in.

20. BOWL with spreading lip; porcelain, painted in *famille rose* enamels; on the outside a continuous landscape with buildings and water; inside and under the base covered with pale bluish green enamel.

Red seal mark in six characters, *ta ch'ing chia ch'ing nien chih*; made in the Chia Ch'ing period of the great Ch'ing dynasty (*i.e.* 1796–1820).



H. $3\frac{1}{8}$ in., D. $6\frac{3}{4}$ in.

21. PAIR OF VASES with slender ovoid body, cylindrical neck, with two conventional dragon handles, and spreading mouth; porcelain, richly enamelled in *famille rose* colours with gilding; two large panels on the body with Court scenes of many figures, enclosed by gilt fret borders wreathed with flowers; similar panels on the neck with (1) ladies and children in a garden; (2) ladies playing *gô* (a kind of chess); the field enriched with flying birds and naturalistic flowers against an opaque blue enamel background; borders of flowers in gilt ground; base unglazed; opaque pale blue enamel inside the mouth.

Chinese; early 19th century.

H. $25\frac{1}{2}$ in., D. $10\frac{1}{4}$ in.

22. PAIR OF TALL SLENDER VASES with contracted neck and flaring mouth; porcelain, painted with *famille rose* enamels and gilding; on the body, four large and four smaller panels with figure subjects and interiors; gilt ground diapered with flowers and insects and curly green scrolls; on the shoulders, a band of rat and vine scroll

on a white ground; on the neck, two panels of figures and two of flowers and birds, the ground as on the body; border of flowers in gold background under the lip; floral scroll inside the mouth.

Chinese; early 19th century.

H. $25\frac{1}{2}$ in., D. $8\frac{3}{4}$ in.

23. PAIR OF VASES with slender ovoid body, high neck and wide mouth; two conventional dragon handles on the neck; porcelain, with pale green celadon glaze, painted in underglaze blue and *famille rose* enamels with gilding; on one side, the three Star Gods and a female figure, with the two genii of Union and Harmony below in a landscape with hills, trees and balustrade; on the other side, two pheasants on a rock, a deer and a toad and a squirrel, flowering peonies, lotus, peach, mulberries, citrons, butterflies and birds; borders with butterflies, flowers and pomegranates on a gilt ground; the handles enamelled blue with gilt edges; floral sprays inside the mouth.

Chinese; early 19th century.

H. $23\frac{1}{2}$ in., D. $9\frac{1}{2}$ in.

The Taoist triad of Happiness, Rank, and Longevity consist of the three Star Gods: Fu Hsing, who carries a babe and a peach; Lu Hsing, in mandarin costume and carrying a *ju-i* sceptre; and Shou Hsing, who holds a long staff (at the end of which is a scroll) and a peach. The Twin Genii of Union and Harmony (*ho ho êrh hsien*) are also Taoist divinities, a laughing pair of boyish persons who appear in various guises. In Japan the pair are known by the names of Kanzan and Jitoku.

24. OCTAGONAL JAR with domed cover, surmounted by a *shishi* (Chinese lion with ball of brocade) on a rock; painted in dark blue, red and gold, with touches of pale green; four panels containing (two) a stork and *minogamé* (hairy tailed tortoise) with *kiri* (paulonia) and flowering *mumé* (prunus) branches; and (two) a balustrade, birds and blossoming peach boughs, the ground filled with flowering peonies, etc.; and on the shoulders dragon panels and *shishi*; cover to match; the *shishi* on the cover stained brown with traces of gilding.

Japanese ('Imari' ware); about 1700.

H. $24\frac{1}{2}$ in., D. 12 in.

25. BOWL, painted in underglaze blue with enamel colours and gilding; inside, a peony medallion with wreath border, four floral sprays, including a chrysanthemum (with a *kikumon* beside it), and border of key pattern, chiefly in blue, red and gold; outside, in blue and enamels, prunus (*mumé*) and peach boughs, and wreath border.

Mark: a formal chrysanthemum in red and gold.

Japanese ('Imari' ware); about 1700.

H. $3\frac{7}{8}$ in., D. 7 in.

The *kikumon* is an imperial badge resembling a conventional chrysanthemum flower.

26. BOWL, porcelain, painted in underglaze blue, red and gilding; inside, a medallion with peony and wreath border; on the sides, chrysanthemums and chrysanthemum devices (*kikumon*) and detached blossoms; border of blue with gilt leaf scroll and red flowers at intervals; outside, four floral sprays and similar border.

Mark: a formal chrysanthemum in colours.

Japanese ('Imari' ware); about 1700.

H. $3\frac{3}{4}$ in., D. $7\frac{1}{4}$ in.

27. DISH, saucer-shaped; porcelain, painted in dark underglaze blue with red and gold; a prunus (*mumé*) spray medallion, surrounded by three chrysanthemum sprays; four branches of *mumé* and peony on the reverse; nine spur-marks under the base.

Japanese ('Imari' ware); early 18th century.

D. $10\frac{1}{4}$ in.

28. DISH with deep centre and wide sloping rim; porcelain, painted in dark underglaze blue with a little red and gilding; in the centre, a double-gourd vase with flowers; on the sides and rim, two vases of flowers in red, and feathery foliage scrolls in blue with small red blossoms and sprays; sprays of chrysanthemum, peony and plum on the reverse; spur-marks and projecting 'spurs' under the base.

Japanese ('Imari' ware); 18th century.

D. $21\frac{1}{2}$ in.

29. BEAKER with flaring mouth; porcelain, painted in underglaze blue with continuous landscape; vandyke border; glaze slightly crackled.
Japanese ('Imari' ware); late 18th century.
H. $19\frac{1}{2}$ in., D. 9 in.
30. COMPOSITE VASE, in form of a gourd, made up of a double bowl and a bottle, fitting one above the other; porcelain, painted in two shades of underglaze blue with three coiled dragon medallions in a ground of lozenge checker; lacquer mount and stopper.
Japanese ('Imari' ware); early 19th century.
H. $14\frac{7}{8}$ in., D. 7 in.
31. DISH, saucer-shaped; porcelain, painted under the glaze in two shades of blue; a coiled dragon and three doves in a ground of foliage scrolls; on the reverse, wave pattern; one spur mark. 化大
Mark of the Chinese period Ch'êng Hua (1465-87). 年明
Japanese ('Imari' ware); 19th century. 製成
D. 23 in.
32. DISH, saucer-shaped; porcelain, painted in underglaze blue, with a mountainous landscape and buildings; water in the foreground with boats, the trees and clouds behind executed in gold lacquer on a black ground; on the reverse, black lacquer with gold scrolls.
Japanese ('Nagasaki' ware); made at Arita about 1860.
D. 25 in.
33. PAIR OF VASES with ovoid body, tall neck and trumpet mouth; standing on drum-shaped bases; porcelain, with cloud-scrolls in dull underglaze blue, almost entirely covered by a lacquered design in gold on a black ground, viz. a dragon in slight relief rising from waves; clouds design under the lip, and foliage scrolls on base; wooden plinths.
'Nagasaki' ware; made at Arita about 1860.
Total H. 56 in., D. (at base) 23 in.

34. TWO TEACUPS AND SAUCERS, without handles ; soft-paste porcelain, painted in colours, with a bouquet of flowers and detached sprays ; three spur-marks ; paste of fine quality.

Mark : a red anchor.

Chelsea ; third period (1753-58).

H. of cup $1\frac{1}{8}$ in., D. of saucer 5 in.

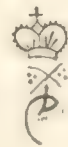
35. PAIR OF CANDLESTICKS, the nozzles flower-shaped, and supported on the heads of a girl shepherdess and boy shepherd ; the former holds a bunch of flowers in her left hand, and the boy is playing a flute ; the girl has a lamb and the boy a dog beside him ; both are supported by a tree-stump, with foliage and blossoms in full relief, and a handle at the back ; rococo scroll bases ; soft-paste porcelain, painted in colours with gilding.

Derby-Chelsea (1770-84).

H. 9 in.

36. PAIR OF VASES, campana-shaped, with cover, two handles, slender stem, spreading foot and square plinth ; soft-paste porcelain ; painted in colours with gilding ; on the body, a broad band of lily scrolls in a pale salmon pink ground ; below is a band of stiff acanthus leaves in brown and dull gold on white ; marbled stem and plinth ; gilt borders.

Mark in puce : a crown, cross-batons and dots, above a D and repairer's mark incised (an asterisk), said to be that used by Isaac Farnsworth.



Derby ; about 1790.

H. $7\frac{5}{8}$ in., D. $3\frac{7}{8}$ in.

37. CENTRE-PIECE, boat-shaped, with slender stem and oval foot ; domed cover with knob ; soft-paste porcelain ; shaped after a metal model ; two high handles with satyr-masks at the upper attachment ; reeding on the lower part of the body, and on the dome of the cover ; acanthus leaf band moulded on the foot ; painted chiefly in brown and gold in classical taste ; on the body, trophies of arms, etc., between wreathed columns ; similar trophies on cover ; foot and handles richly gilt.

Mark in red: crown, cross-batons and D, and incised mould number, 80, and 2 with an asterisk, the mark of a workman named Isaac Farnsworth.

Derby; late 18th century.

H. $8\frac{3}{4}$ in., L. $9\frac{3}{4}$ in.

Knob restored.

38. COFFEE-CUP, of conical form, with spreading mouth and low foot; wing-shaped handle; hard-paste porcelain, decorated in gold; arabesque band with pendant masks and festoons on the side; the rest of the surface heavily gilt. Shell-shaped saucer with gilt ribs.

Mark in gold: $\begin{array}{c} \text{Nast} \\ \text{a} \\ \text{Paris} \end{array}$

Early 19th century.

H. of cup with handle, 4 in.; D. of saucer, $6\frac{3}{8}$ in.

Made at the factory in the Rue de Popincourt, which was bought by Nast in 1783.

39. ANOTHER, with plain handle and palmette attachments; painted in colours, with a cupid in a landscape; the rest of the surface heavily gilt. Similar saucer.

H. of cup, $3\frac{1}{4}$ in.; D. of saucer, $6\frac{1}{2}$ in.

40. COFFEE-CUP, cylindrical; hard-paste porcelain, with oval panel painted in colours, with a boy Bacchus holding a wine-cup; on the rest of the exterior a design of vine and thyrsus arches, with tazze on scroll pedestals between; gilt edges.

Mark in gold: Nast.



H. $2\frac{1}{2}$ in.

41. FIGURE OF AN AMORINO wielding a pick; white porcelain, with details in enamel colours, the drapery deep blue; rocky base, with a few flowers in applied relief.

Meissen porcelain; early 19th century.


H. $9\frac{3}{8}$ in.

42. FIGURE OF COUNT BRÜHL'S tailor mounted on a goat, carrying on his back a basket of kids and brandishing a pair of scissors in his right hand; porcelain, painted in enamel colours, with gilding; the coat richly flowered, and the goat coloured after nature; on a conventional base.

Mark: the  crossed swords in blue in the hollow under the base; and  incised mould number, No. 171.
Meissen; 19th century.
H. $9\frac{1}{4}$ in.

Count Brühl, the minister and favourite of Augustus III of Saxony, was intimately concerned in the Meissen porcelain factory between 1733 and 1763. The story runs that his tailor importuned him for permission to be present at a Court function, and received the assurance that he should be there. The promise was satirically fulfilled by the presence of the tailor and his wife caricatured in porcelain and mounted on goats. The original figures are said to have been modelled by the sculptor Kändler.

43. DISH, saucer shaped, with eight-foil rim, and a heap of green olives in full relief in the centre; white tin-enamelled faience, with red edges.

Mark: in blue,  the mark of Paul Hannong, who worked at Strasburg (1739-54).
D. $9\frac{3}{4}$ in.

LOCKINGE

44. VASE, club-shaped, with neck and body cylindrical; spreading mouth; fine porcelain delicately painted in sepia, red and gold; on the body a landscape with rock and aged pine, through which a mist is floating, and deer in various attitudes; on the ground are *ling-chih* funguses; on the shoulder a star-diaper, broken by four panels of vases and symbols from the Hundred Antiques; on the neck four groups of three peaches below a band of *Shou* (longevity) characters in seal form; formal borders.

Chinese; Yung Chêng period (1723–35).

H. $17\frac{3}{8}$ in., D. $7\frac{1}{2}$ in.

Almost every part of the ornament on this vase expresses a wish for the long life of the possessor. The aged pine, the deer and the funguses are symbolical of the longevity which is expressed by the character *Shou* on the neck and symbolized by the groups of peaches, the fruit of longevity.

45. VASE of beautiful oval outline, with re-entrant curve above the base; short neck; wide mouth and domed cover; fine white porcelain, painted in *famille rose* enamels with a little gilding; on the sides, two basket-vases containing chrysanthemum, magnolia and peony flowers; and between them vases of pomegranate and other sprays, jars and various symbolical ornaments set out on low tables (e.g. an incense vase on four feet, two cases of books, a picture scroll, a brush-pot containing brushes, rolls of paper, a *ju-i* sceptre and a fly-whisk); below is a band of chrysanthemum scroll outlined in black on a pink ground; and above, a border of fanciful scallops, alternately pink and pale blue, and ornamented with prunus and lotus designs, fish-roe and other diapers; on the neck, sprays of chrysanthemum and peony; black band above the base; cover with blue knob, and enamelled decoration to match the body.

Chinese; about 1740.

H. $23\frac{3}{4}$ in., D. $13\frac{3}{4}$ in.



No. 47

46. PAIR OF VASES of similar form, with domed covers, and knobs in form of lion-like monsters, blue and gilt; fine porcelain, painted in *famille rose* enamels; on the sides, three large and fancifully-shaped baskets full of flowers; above and below, a wide eight-foil border of deep ruby pink with six white lotus flowers and blue foliage scrolls reserved; and on the neck, quatrefoil panels of flowers and four small yellow quatrefoils, similarly reserved; eight similar yellow quatrefoils in the border below: cover to match, but with narrow edging of diaper patterns; gilt metal bands on the lid and base.

Chinese; about 1740.

H. $17\frac{3}{4}$ in., D. $9\frac{1}{2}$ in.

47. PAIR OF BEAKERS with tall slender body, swelling above the base and spreading into a trumpet-shaped mouth; porcelain, painted in *famille rose* enamels; a deep ruby-pink ground, in which are reserved panels of various forms, fan, picture-scroll and leaf-shaped; above are two fan-shaped panels with cocks and peonies; below this, two long narrow picture-scroll shaped panels falling obliquely and painted with birds on pendant flowering boughs; across these are two fan-shaped vignettes of landscapes and below two small leaf-reserves with insects and flowers; in the ground are scattered chrysanthemum blooms in various colours and leaves; below the lip, a band of green hexagon diaper broken by two panels of lotus scrolls; gilt metal mounts on foot.

Chinese; Ch'ien Lung period (1736-95). Plate VII.

H. $14\frac{1}{2}$ in., D. $7\frac{1}{4}$ in.

From the Collection of Mr. S. Addington.

48. PAIR OF OVIFORM JARS with domed covers mounted with lion knobs; hard-paste porcelain of greyish tint painted in underglaze blue and enamel colours, chiefly green and red, with gilding; on the sides, flowering prunus trees and fantastic birds of phoenix type; deep irregular borders with formal lotus scrolls in blue and gold; red borders with dragons on the neck and cover. A remarkable imitation of Old Imari porcelain (see page 34).

Mark stamped several times on the base: GINORI.

Doccia; early 19th century.

H. 25 in., D. $12\frac{1}{2}$ in.

The celebrated factory at Doccia, near Florence, was started by the Marchese Carlo Ginori about 1737, and has been continued by the Ginori family to the present day.

49. PAIR OF VASES with slender oval body, high contracted neck and flaring mouth; porcelain, with deep *sang de bœuf* red glaze faintly crackled: the colour has flown away from the lip and the glaze has collected on the base rim and has been ground off.

Chinese: early 19th century.

H. $22\frac{1}{2}$ in., D. $9\frac{3}{4}$ in.

50. BEAKER with slightly tapering body and spreading mouth; porcelain, with designs strongly etched with a point under a deep leaf-green glaze; on the upper part, a landscape with palm tree, rock, and a seated Kylin: below this, a broad belt of lotus scroll; from which radiate downwards four large leaves with four small leaves between; narrow scroll-border below lip; base unglazed.

Chinese; 16th century.

A remarkable and rare Ming piece, but, unfortunately, damaged.

H. 24 in., D. $9\frac{1}{4}$ in.

51. VASE, bottle-shaped with wide cylindrical neck; porcelain, with ornament reserved in a faintly crackled lavender glaze; on the body, three medallions with pairs of archaic dragons confronted, in low relief in white on a dark brown ground, between them three bats and pendant ornament in white; on the shoulder, a key pattern deeply engraved and coloured brown; on the neck, stiff leaves, coloured brown, and border of false gadroons above base; grey crackled glaze inside and black under the base; mouth-rim brown.

Chinese; Ch'ien Lung period (1736-95).

H. $13\frac{3}{4}$ in., D. $8\frac{3}{8}$ in.

52. PAIR OF FLOWER POTS, bowl-shaped, with flat rim; two lion-mask handles, gilt; porcelain painted in *famille rose* enamels; outside, a deep blue glaze with gilt net diaper, and white reserves; two large panels with balustrade, flowering peonies, pomegranates, etc.; and smaller panels with various flowers; on the rim, a band of diaper patterns interrupted by panels of flowering plants. Carved wood stand.

Chinese; early 19th century.

H. $15\frac{1}{2}$ in., D. 24 in.

53. PUNCH BOWL, porcelain, painted in *famille verte* enamels with gilding; outside, a flowering magnolia, a clump of chrysanthemums and other flowers, detached sprays and a border of fish-roe diaper in red, broken by four panels of flowers; inside, a medallion with blue ring enclosing a large peony and other plants; border of red and gold hatched diaper broken by four panels of flowers; brown edges.

Chinese; K'ang Hsi period (1662-1722).

H. $4\frac{7}{8}$ in., D. $11\frac{5}{8}$ in.

54. LARGE BOWL, porcelain, with uneven 'orange - peel' glaze; painted in *famille rose* enamels; the exterior representing a lotus flower with petals alternately in graded pink and blue, with etched veins; this design is broken by four shaped panels containing rocks and flowering peonies; floral scroll borders in red and gold. The bowl is mounted in ormolu, with elaborate scroll band on the rim, two large scroll handles and tall open-work stand, all enriched with complicated acanthus foliage, feather scrolls, and floral festoons, shells and frills in rococo taste. Wooden plinth.

Chinese porcelain (about 1750), and French mounts.

Total H. 42 in., D. (with handles) 33 in.

55. FLOWER POT, in form of a lotus leaf, with buds and tendrils in relief on the sides and forming two handles; porcelain with boldly crackled grey glaze, the cracks filled with black. Carved wood tripod stand.

Chinese; 18th century.

H. $8\frac{3}{8}$ in., D. $9\frac{3}{4}$ in.

This grey crackled ware is made in imitation of the *Ko yao* of the Sung dynasty (see p. 28).

56. PILGRIM BOTTLE, flask-shaped, with circular body; cylindrical neck with two dragon-scroll handles; low foot; two round bosses in the middle of the body; porcelain painted in dark and light blue under the glaze; on the body, a formal rosette design with

eight petals enclosing the eight Buddhist emblems; band of lotus scrolls on the sides and of fungus scrolls on neck and foot; key pattern borders.

Chinese.

Seal mark in six characters of the Ch'ien Lung period (1736-95); see No. 58.

H. 18 $\frac{3}{4}$ in., D. 14 in.

The eight Buddhist emblems, or Eight Happy Omens (*pa chi hsiang*) which appeared among the signs on the foot of Buddha, are (1) the wheel of the law or chakra, sometimes replaced by a bell, (2) the conch shell of victory, (3) the umbrella of state, (4) the tasselled canopy, (5) the lotus flower, (6) the vase (holding a *ju-i* sceptre or peacock's feather), (7) the pair of fish, emblems of fertility; and (8) the angular endless knot which represents the intestines, and is an emblem of longevity.

57. VASE, bottle-shaped, with slender neck; porcelain painted in enamels of the *famille rose* type; a terrace with balustrade and vase with stunted tree, a lady and two children, and beyond, a pine tree and two ducks, one on water and one in the air.

Japanese; late 19th century. Kyoto ware.

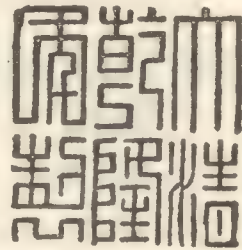
H. 17 $\frac{1}{2}$ in., D. 9 in.

58. VASE with ovoid body, angular shoulders, tall contracted neck, and flaring mouth; two handles on the neck in the form of archaic lizard-like dragons; porcelain, with undulating orange-peel glaze, richly painted in *famille rose* enamels; on the body, a continuous picture representing a hilly landscape, with water, bridges, pavilions, etc., and groups of graceful ladies playing on musical instruments, feasting, or carrying baskets of flowers, a mist floating over the trees. The scene probably represents an Imperial pleasure ground and the ladies of the harem. Above and below, are scalloped borders with formal floral ornament in colours in grounds, respectively yellow and deep ruby-red; on the shoulders, a band of stiff foliage; on the neck, enamelled designs in a deep ruby ground, lotus scrolls, the character *Shou* (longevity) highly conventionalized with a bat (emblem of happiness) above, and a double 'cash' symbol below; border of *ju-i* heads below the mouth; band of key pattern on base rim; inside the mouth and under base a pale bluish-green enamel.

Chinese. Plate VIII.

Mark, in red seal characters: *Ta Ch'ing Ch'ien Lung nien chih*; made in the Ch'ien Lung period of the great Ch'ing dynasty (1736-95).

H. 30 in., D. 16 $\frac{1}{2}$ in.





No. 58

59. PAIR OF FINE DISHES of saucer-shape; porcelain painted in *famille rose* enamel colours; in the centre is a lotus, surrounded by a lily scroll in colours, in a ground of dense foliage reserved in black and washed over with transparent green; rich border of pink hexagon diaper broken by irregular panels, with formal floral ornament. Under the base, a square panel with a lion and ball of brocade outlined in black in a ground of pale blue-green enamel.

Chinese; Ch'ien Lung period (1736-95). Plate IX.

D. $23\frac{1}{4}$ in.



See No. 59

60. PAIR OF COCKS, standing on rocky bases; finely modelled; porcelain painted in opaque enamels of the *famille rose* class; the body white, with etched feathers; tail, black and red; comb and wattles, pink; wings in pink, green and blue.

Chinese; Ch'ien Lung period (1736-95).

H. 12 in.

61. BOWL, porcelain painted in enamel colours; inside, a circular seal character *Shou* (longevity) surrounded by five bats; outside, lotus scrolls and four pairs of fishes reserved and coloured in a rose-pink ground; formal borders.

Chinese.

Mark in red seal characters: *Ta Ch'ing Chia Ch'ing nien chih*, made in the Chia Ch'ing period of the great Ch'ing dynasty (1796-1820); see No. 20.

H. $7\frac{1}{8}$ in., D. $3\frac{1}{4}$ in.

The five bats symbolize the five principal happinesses. The pair of fishes symbolize conjugal happiness and fertility.

62. BOWL, porcelain painted in enamel colours; inside, the sun over stormy waves in the centre and five red bats on the sides; outside, coral-red ground with gilt scrolls and four reserved medallions, with the season flowers, viz.: prunus, peony, lotus, and chrysanthemum, representing severally Winter, Spring, Summer, and Autumn.

Chinese.

Seal mark in blue in six characters of the Ch'ien Lung period (1736-95); see No. 58.

H. $3\frac{1}{4}$ in., D. $7\frac{1}{2}$ in.

The colour red is associated with happiness in China, where it may be said to represent the colour of happiness.

63. OCTAGONAL PLATE, porcelain painted in *famille rose* enamel colours; in the centre, a rosette surrounded by flowering sprays of chrysanthemum, peony, and other flowers, over which is a ribbon knot of eight loops in pink; on the sides and rim, a band of deep ruby-pink with four prunus sprays reserved, broken by four lappets with peony scrolls reserved in a green-black ground; narrow edging of pink scrolls on a grey ground.

Chinese; about 1750.

D. $8\frac{1}{4}$ in.

64. PLATE with wavy eight-foil rim; porcelain painted in *famille rose* enamels; in the centre, a Chinese scene; a man fishing with a creel in a stream and handing a fish to a woman on the bank, who holds a bowl for it; she is accompanied by two children; rockery and

peonies in the background; deep border in eight compartments with lotus, peony, and other flowers reserved and coloured in a green-black ground.

Chinese; about 1740.

D. $8\frac{1}{2}$ in.

65. PAIR OF VASES with ovoid body, high cylindrical neck, trumpet-shaped mouth with crinkled rim. Porcelain coated with black and gold lacquer, silvering and mother-of-pearl inlay. The design consists of waves and rocks from which spring a pine tree with peacocks on the stem, blossoming peonies and other flowers; border of cloud diaper, with dragon medallions and fret band below the mouth; foliage scrolls inside the lip. Twelve-sided pedestal of black-lacquered wood, with gold diapers inlaid with white plum blossoms, stork medallions and blue lozenges, all in porcelain.

Japanese 'Nagasaki' ware, made at Arita about 1860.

Total height, 56 in.

66. FOUR VASES, of double-gourd shape, with pagoda covers; porcelain painted in pale underglaze blue and maroon; design of four large scallops on each gourd, decorated with peony flowers and foliage reserved in a blue ground and partly coloured maroon; in the spaces are formal floral ornaments; on the waist is a band of mosaic diaper, broken by four panels containing symbols; covers to match. Carved wood stands.

Chinese; 18th century.

H. 37 in., D. $14\frac{1}{2}$ in.

67. PAIR OF VASES, of slender oval form, with high neck and dome-shaped cover with lotus knob; porcelain painted in underglaze blue; on the sides, a continuous landscape with mountains and streams, in parts of which are hostile bands, afloat and ashore, attacking each other, while in other places are men engaged in peaceful occupations, such as fishing, cultivating rice-fields, etc.; on the neck and cover are also landscapes; border of wave pattern above base, and of various kinds of formal ornament on shoulders, neck, and cover; base unglazed. Carved wood stands.

Chinese; early 19th century.

H. 55 in., D. 18 in.

68. PAIR OF HEXAGONAL JARS with covers mounted with a lion; porcelain with uneven 'orange-peel' glaze painted in enamel (*famille rose*) colours with large irregular panels with cloud-pattern borders containing figure-subjects illustrating Chinese stories, and small panels of similar form enclosing ladies with children, flowers with birds and insects; the ground is filled with close feathery scroll-work in gold; borders of gilt key pattern on red ground; the lions are gilt.

Chinese; late 18th century.

H. $17\frac{1}{2}$ in., D. $6\frac{3}{4}$ in.

From the Duke of Buckingham's Collection at Stowe.

69. PAIR OF VASES with cylindrical bodies, contracted neck and flaring mouth; two handles on the neck in form of conventionalized archaic dragons; porcelain painted in *famille rose* enamels, panels with Chinese court and domestic scenes framed in floral scroll-borders, the ground covered with vases, flowers and symbols in colours in a gilt background; three rose sprays inside the mouth.

Chinese; early 19th century.

H. $23\frac{5}{8}$ in., D. 10 in.

70. VASE with ovoid body, contracted neck and spreading mouth; low foot; porcelain, with designs after a bronze model carved in relief and engraved under a pale celadon green glaze; the decoration consists of four bands of archaic fret design in low relief separated by engraved lozenge-fret diaper; borders of key pattern; two handles in form of lion masks in relief with rings; base unglazed. Wooden stand.

Chinese; Ch'ien Lung period (1736-95).

H. $21\frac{3}{4}$ in., D. 14 in.

71. VASE with ovoid body and wide mouth (shaped after a bronze model); two monster handles; porcelain richly decorated with *famille rose* enamels; on the body is a broad belt of ornament consisting of lotus flowers, the eight Buddhist symbols, bats and peaches in colour, in a green ground; below this, a double border of false gadroons and above, a band of *ju-i* pattern; on the neck, a belt of similar ornament with lotus flowers, *Shou* (longevity)



No. 59

characters, and pomegranates between borders of stiff leaves and *ju-i* heads; handles gilt; base unglazed. Wooden stand.

Chinese.

Seal mark of the Chia Ch'ing period in six characters (1796–1820); see No. 20.

H. $19\frac{7}{8}$ in., D. 16 in.

In the ornament the bats are emblems of happiness, the peach of longevity, and the pomegranate of fertility; for the eight Buddhist symbols, see No. 56.

72. PAIR OF VASES with ovoid body and wide mouth (shaped after a bronze model); pair of monster handles; porcelain, with ornament partly moulded in low relief and partly painted on the flat; a broad band on the body with lotus flowers and Buddhist emblems coloured blue and underglaze red with blue foliage in relief in a coffee-brown ground; another band on neck similarly ornamented with vases and emblems among clouds and bats; between these broad bands are borders of formal designs, painted in blue and red; the handles are brown. Base unglazed, with mark *Ta ming Chêng Te nien chih* incised (1506–22); period of manufacture Ch'ien Lung (1736–95). Wood stand.

H. $19\frac{5}{8}$ in., D. 16 in.

Two others at Overstone, see No. 16.

73. VASE, hexagonal; bottle-shaped with tall neck and spreading mouth; porcelain painted in underglaze blue; on the sides, growing flowers and fruit alternately, the fruit being peach, pomegranate, and finger citron (typifying the Three Abundances of years, male children, and happiness); on the neck, flowering sprays and arabesques; formal borders. Carved wood stand.

Square seal mark of the Ch'ien Lung period (1736–95); see No. 58.

H. 26 in., D. $13\frac{3}{4}$ in.

Similar vase in the British Museum with blue ornament, the ground enamelled yellow.

74. VASE, bottle-shaped, with globular body and narrow cylindrical neck; porcelain with crackled turquoise glaze; the base brown underneath and the glaze ground from the foot-rim.

Chinese; early 19th century.

H. $12\frac{5}{8}$ in., D. 8 in.

75. SQUARE VASE on four low feet; open-work sides carved with the flowers of the four seasons, viz. peony, lotus, chrysanthemum, and prunus; porcelain with finely crackled turquoise glaze.

Chinese; late 18th century.

H. $4\frac{7}{8}$ in., D. 4 in.

76. PAIR OF BOWLS, porcelain, with finely crackled turquoise glaze of beautiful quality; mounted in ormolu on high tripod stands with rams' head handles connected by chains; leaf and tongue band round the mouth; acanthus ornament underneath; flat circular base with grape and acanthus ornament erected in the centres, cable borders and milled band on the sides.

Chinese; late 18th century. French mounts.

H. $9\frac{1}{2}$ in., D. 9 in.

77. INCENSE BURNER in form of a Kylin seated with mouth open to emit the fumes; porcelain with finely crackled turquoise glaze. Carved wood stand.

Chinese; early 19th century.

H. $6\frac{3}{4}$ in., L. $6\frac{1}{2}$ in.

78. VASE with pear-shaped body, contracted neck and wide mouth; two elephant handles; Kioto ware painted at Tokio with enamels and gold; a broad belt with badges of various Daimios in lustrous black and gold on a dull black ground, which is diapered with a curious pattern resembling coral branches; border of chevron pattern below, and of fret pattern and chrysanthemum devices above; on the neck, two phoenixes in gold and paulonia branches in colour; above this a band of stiff pointed leaves and formal borders.

Japanese; late 19th century.

H. $12\frac{7}{8}$ in., D. $7\frac{1}{4}$ in.

79. TEA-BOWL on small foot; finely crackled pale buff Satsuma ware decorated at Tokio with enamels and gilding; outside, flowering chrysanthemum and prunus (*mumé*) boughs; similar design inside, with vandyke border.

Japanese; 19th century.

H. 2 in., D. $4\frac{3}{4}$ in.

80. BOWL, on foot, the sides scalloped in shell pattern; Kioto ware (painted at Tokio) with enamels and gold; outside are small flying phoenixes and green scroll pattern; within, two phoenixes, formal foliage and sprays of maple and paulonia imperialis.

Japanese; late 19th century.

H. $4\frac{5}{8}$ in., D. $10\frac{3}{4}$ in.

81. TEA-BOWL; pale buff Satsuma ware, decorated with enamels and gilding at Tokio; a band of gadroons with various diaper patterns, between a border of quatrefoil pattern above and arched ornament below; quatrefoil pattern band inside mouth.

Japanese; late 19th century.

H. $2\frac{1}{4}$ in., D. $4\frac{1}{4}$ in.

82. SAKÉ EWER of double gourd shape, with long spout and double-twisted handle; greyish white crackled (?) Ota ware beautifully painted at Tokio with enamels and gilding; on the sides, a wattle fence and flowering shrubs and birds; formal border below the mouth; at the attachments of the handle and spout are large leaves in applied relief alternately green and gold.

Japanese; late 19th century.

H. $7\frac{3}{4}$ in., D. (with spout and handle) $7\frac{1}{4}$ in.

83. TEA-BOWL, ivory-white Satsuma ware decorated with a frog, a snail, and various insects in dull enamels in a background of powdered gold.

Japanese; early 19th century.

H. $3\frac{1}{4}$ in., D. 5 in.

A good piece, but much restored.

84. DISH with deep centre and narrow, sloping rim; white body of sandy texture, and colourless silicious glaze; painted in underglaze colours: blue, green, yellow and brown, and red Armenian bol; sprays of tulips and roses in half conventional Turkish style and a palmette above; border of cloud-scrolls (Ammonite scrolls) in brown.

Turkish faïence; 16th century.

D. $11\frac{7}{8}$ in.

This ware, which is distinguished by thick, upstanding red obtained from Armenian bol, was made in various parts of the Turkish Empire, and particularly in North-Western Asia Minor. It was wrongly supposed to have all come from the island of Rhodes, hence the name 'Rhodian' by which it is often inaccurately described.

85. ANOTHER, of similar ware, with sprays of rose, tulip and other flowers; border of cloud-scrolls in blue and brown; some bluish-green glaze under the base.

D. $11\frac{3}{4}$ in.

86. OVAL PLAQUE with white reliefs on a blue ground; subject, 'The Triumph of Bacchus.' The reliefs are much restored and the ground has been polished.

Wedgwood, jasper ware.

L. $9\frac{3}{4}$ in., B. 7 in.

This subject was modelled by William Hackwood for Wedgwood in 1776. See Catalogue of the English Pottery in the British Museum, I 575.

87. OBLONG PLAQUE, for a chimney piece; white relief on blue ground; jasper ware; subject, 'A Triumph of Cupids'; four chariots with vases and trophies, drawn by pairs of gryphons, lionesses, horses and rams, and driven by cupids.

Mark stamped: WEDGWOOD.

19th century.

L. $19\frac{3}{4}$ in., B. 5 in.

88. VASE with slender ovoid body and cylindrical neck; hard-paste porcelain decorated with stiff flowers and foliage in Turkish style, in turquoise, pink, green, yellow and white enamels with black outlines; the ground is granulated and pierced with a multitude of tiny holes into which the glaze has run, forming transparencies after the fashion of 'rice-grain' porcelain; plain ormolu mounts on mouth and foot. Carved wood stand.

Mark inside, printed in red: a crowned N and *decoré à Sèvres 63*.

Sèvres, 1863.

H. 13 in., D. 6 in.



89. VASE with ovoid body and cover of porcelain; panels with trees and birds in enamels and richly gilt borders: royal blue ground gilt; ormolu mounts, including base and stem; satyr-mask handles and open-work neck.

H. $8\frac{3}{4}$ in., D. $4\frac{1}{4}$ in.



No. 90

COMPANION PIECE, with turquoise ground and slight differences in the mount.

Mark with crossed L's in gold in the cover.

H. $8\frac{1}{2}$ in., D. $4\frac{1}{2}$ in.

Probably of Sèvres porcelain decorated outside the factory.

90. ARCHED PANEL, of della Robbia ware, with a three-quarter length figure of The Virgin holding a standing figure of her Child; terra-cotta, the figures in high relief coated with white tin-enamel and the background enamelled greyish blue; traces of gilding on the halos. Carved oak frame in Renaissance taste.

Italian; probably by Andrea della Robbia. Early 16th century.
Plate X.

H. 24 in., B. $15\frac{3}{4}$ in.

91. ARCHED PANEL, of della Robbia ware, with seated figure of The Virgin holding her Child on a cushion on her right knee; at the back, two child seraphs and conventional groundwork; terra-cotta, the design in high relief coated with white tin-enamel and the background enamelled deep blue. Carved wood frame.

Italian; probably from the workshop of Girolamo della Robbia.
Mid 16th century.

H. $19\frac{1}{4}$ in., B. $12\frac{3}{4}$ in.

The original of this design, The Madonna with her Child on a cushion, by Andrea della Robbia, is in the Museo Civico, Palermo.

92. RECTANGULAR PANEL from a tile-stove; ornament in sunk relief; the central design is the Ascension, with figures modelled finely in relief; elaborate arcade with caryatid pillars and angels in the spandrels holding drapery festoons; along the bottom border is strap-work scroll ornament, with masks at the corners; terra-cotta, with green glaze.

Probably German. 16th century.

H. $25\frac{1}{2}$ in., B. $19\frac{1}{2}$ in.

93. VASE with ovoid body; straight, wide neck slightly contracting towards mouth; small foot; hard red pottery with brown-black surface and a band of running scroll in white slip.

Castor ware. Second century A.D.

Roman. Found on the property in Northamptonshire.

H. $4\frac{1}{2}$ in., D. $3\frac{1}{8}$ in.

2 CARLTON GARDENS

94. JAR, of ovoid form, with sharply-contracted shoulders and small neck; cover wanting; fine porcelain painted in brilliant sapphire blue under the glaze. The design consists of groups of prunus blossoms and isolated flowers reserved in white in a ground of graded blue, netted with lines to resemble cracked ice; dentate border on the shoulders and above the base. The biscuit, the white glaze and the blue colour are all of fine quality.

Chinese; K'ang Hsi period (1662-1722).

H. $8\frac{3}{8}$ in., D. $8\frac{3}{8}$ in.

The prunus-flower jars (*mei hua kuan*), though vulgarly known as 'Hawthorn ginger jars,' were originally designed to contain gifts of fragrant tea sent on the New Year, which falls in China three to five weeks later than with us. The design is typical of the season and represents the flowers of the winter-blossoming prunus fallen on the cracking ice, which is already feeling the warmth of the nascent Spring.

95. PAIR OF JARS with ovoid body and low neck; porcelain painted in underglaze blue; the design consists of two upright and two inverted sprays of blossoming prunus reserved in white in a graded blue ground netted over with lines resembling ice-cracks; dentate border on the shoulders.

Chinese; K'ang Hsi period (1662-1722).

H. $8\frac{1}{2}$ in., D. $8\frac{1}{4}$ in.

Furnished with covers formed of a disc of porcelain with 'prunus pattern,' mounted in silver.

96. PAIR OF VASES with ovoid body, short, straight neck, and dome-shaped covers; porcelain painted in underglaze blue; on the body, a design of four large lappets with *ju-i* shaped ends covering the greater part of the sides, and two small circular pendants between them; these lappets are decorated with a dense peony pattern reserved in deep blue ground; below are four lozenge-shaped panels with similar ornament, and lotus arabesques; on the shoulder, a hatched border, and on the neck, peony scrolls reserved in blue ground; cover to match; knobs replaced by metal.

Chinese; K'ang Hsi period (1662-1722).

H. $30\frac{1}{2}$ in., D. 19 in.

97. VASE of slender, ovoid body, with high shoulders, short, contracted neck with swelling below the mouth; porcelain painted in underglaze blue, iron-red, and gilding; on the sides a band of waves (on which are floating prunus blossoms) and rocks, with four conical rocks standing out in prominence from which spring flowering plants, including peony and chrysanthemum; on the shoulder a band of *ju-i* shaped lappets with floral ornaments in grounds alternately blue and red, and above this a band of hexagon diaper broken by panels of formal flowers; on the neck a lotus scroll in red and gold in a blue ground, and under the lip a border of *ju-i* pattern and a series of red lozenges.

Chinese porcelain; early 18th century.

Ormolu mounts: on the mouth, a collar with reeded band bound with acanthus leaves; on the foot, an elaborate open-work mount with feathery scrolls and shellwork in rococo taste. French work, about 1760. Plate XI.

Height of vase, 40 in.

Total H. 48 in., D. 20 in.

A splendid and graceful vase, but considerably damaged. The style of the decoration is somewhat Japanese.

98. SUPERB SET OF FIVE VASES, consisting of three covered jars and two beakers; the jars have oviform body with short, straight neck, and domed cover surmounted by lions; the beakers are tall cylinders expanding slightly at the base and spreading into wide trumpet mouths at the top. Fine porcelain painted in *famille rose* enamels; on the jars are two rounded and two angular basket-vases full of flowers, among which the peony, magnolia, chrysanthemum, prunus, and pear are conspicuous, branches of *ling-chih* fungus being also included; on the shoulders and neck is a deep border of ruby-pink with eight-foil edging, in which are reserved lily blossoms and formal foliage enamelled in colours (on shoulders), and four narrow panels (on neck) of floral sprays with chrysanthemum blossoms between; above the base is a similar border, below which is a narrow band of straw-plait pattern outlined in black and washed over with green enamel. The dome of the covers is similarly decorated with deep ruby-pink border, and in the central space, which is white, are the eight Buddhist emblems. The lion-knobs are well modelled and the hair is enamelled blue, while the rest has been coated with red pigment over which



No. 97

gilding has been applied; the flange of the covers is painted with lozenge diaper on a bluish-green ground, broken by four panels of flowers and four chrysanthemum blossoms; lustrous brown edges; base unglazed.

Total H. 34 in., D. 18½ in.

The beakers are decorated to match, but their limited surface only admits of two basket-vases of flowers.

Chinese; Yung Chêng period (1723-35). Frontispiece.

H. 26¾ in., D. 10¼ in.

These five vases, probably the finest of their kind, were formerly in the Ercolani Palace at Bologna. They were purchased by Lord Overstone in 1875.

99. SET OF FIVE VASES, consisting of three covered jars and two beakers; the jars have a slender, oviform body, slightly spreading at the base, short, straight neck, and domed cover surmounted by a lion. Porcelain painted in *famille rose* enamels with gilding. The ground of the vases is covered with a deep blue glaze of soft melting appearance and slightly fluescent nature which has caused it to form thickly on the lower edges; this glaze is embellished with a design of prunus blossoms on a netted ground resembling cracked ice, executed in thin gilding which has to a large extent been worn away. The blue ground is broken by white reserves, three of which, shaped like long leaves with jagged edges, extend almost the entire length of the sides, while six others, small and of quatrefoil outline, are ranged on the upper and lower spaces. In the large reserves are painted a rockery and balustrade with flowering peonies, and a *ling chih* fungus growing beside them; in the smaller panels are peony flowers. On the cover are three of the smaller panels in similarly treated blue ground and the knob is a well-modelled figure of a fantastic lion coloured with apple-green and blue enamels, iron-red, and some gilding. Lustrous brown edges and unglazed base. The leaf panels on the central jar are pointed at the base. Two of the lions have been lost, and replaced by gilt models.

Chinese; Yung Chêng period (1723-35). Plate XII.

Total H. 28 in., D. 12¼ in.

The beakers are decorated to match with two large and four smaller panels.

H. 23¼ in., D. 10⅝ in.

100. PAIR OF JARS, of squat ovoid form, with dome-shaped covers; porcelain, with deep lustrous coffee-brown glaze, in which are reserved four quatrefoil panels and eight small medallions painted with flowering plants and birds in *famille rose* enamels.

Chinese; about 1730.

H. $10\frac{1}{4}$ in., D. $7\frac{1}{4}$ in.

Batavian ware, so called from the Dutch entrepôt in the East Indies, through which much of this ware came for shipment to Europe.

Covers not original; one old Chinese and the other made to match.

101. PAIR OF CANDELABRA, formed each of a covered porcelain jar and beaker mounted in ormolu. The jars are oviform and the beakers tall and almost cylindrical in body with spreading base and mouth; the jar in each case forms the base on which stands the beaker with the cover of the jar on the top. The porcelain is ornamented with large leaf-shaped panels and smaller panels between in a ground of deep-blue glaze. The larger panels, of which there are three on the jars, are painted in *famille rose* enamels with figures in landscape and blossoming shrubs, in one panel the Immortal Gardener, Lan Ts'ai-ho, with hoe and basket of flowers, attended by a stag; in the two large panels on the beakers and in all the smaller panels are clumps of flowers.

The whole structure is held together by elaborate ormolu mounts in rococo taste with feathery foliage, scrolls and shells, fine negro masks and three dolphin feet. On the top are ten branches mounting the candle sockets.

Chinese porcelain, about 1740, and French mounts.

H. of jar, $18\frac{1}{2}$ in.; H. of beaker, 23 in.

Total H. 52 in.

102. COVERED BOWL of porcelain, painted in *famille rose* enamels; on the sides two half-rolled picture-scrolls on which are peaches, flanked by flowering peonies, and between them fan and fungus symbols; irregular border in eight scallops with blossoms in grounds, alternately of ruby pink and of iron-red 'fish roe' diaper edged with black; cover to match with formal chrysanthemum on the nob.

Chinese; about 1730.

H. $7\frac{3}{4}$ in., D. $10\frac{1}{4}$ in.

The porcelain and painting are of fine quality.

103. PAIR OF FISH-BOWLS, or flower-pots, with straight sides and flat, broad rims with bevelled edges; two lion-mask handles with large metal rings; porcelain finely painted in *famille rose* enamels; large designs of flowering peonies, chrysanthemums and other plants with a pheasant-like bird perched in the branches, repeated on each side; below this, a narrow band with four flowering sprays of prunus and peony, and a thin border of green scroll pattern interrupted by blossoms; on the rim, six panels containing sages in landscape and between them passages of rosette and hexagon diaper, in the middle of which is a large flower alternately peony and chrysanthemum; on the edge, a narrow band of brocade pattern of flowers and foliage in green ground diapered with black scrolls. Mounted on high, black wood pedestals.

Chinese; about 1740.

H. 14 in., D. 24 in.

104. SQUARE VASE with straight body contracted at the shoulders and above the base; porcelain delicately painted in *famille rose* enamels, with four large panels containing the flowers of the four seasons: peony, lotus, chrysanthemum and prunus; the rest of the exterior is covered with a deep-blue glaze on which are lotus scrolls traced in gold.

Chinese; Ch'ien Lung period (1736-95).

H. 12 in., D. 8 in.

105. PAIR OF VASES with pear-shaped body, contracted neck and slightly spreading mouth and base; on the shoulders, two conventional tiger masks with rings, and on the sides, three narrow, double hoops, slightly raised; the whole after a bronze design. Porcelain painted in underglaze blue with touches of pale *famille verte* enamel colours; on the body, three belts of lotus scroll with conventional foliage in blue, the flowers coloured; on the neck, a deep band of stiff leaves and a narrow border of coloured lappets; under the lip, a band of dragon-fret in blue; on the base, a band of *ju-i* pattern in blue and yellow counterchanged.

Chinese.

Seal mark in six characters of the Ch'ien Lung period (1736-95); see No. 58.

H. 21½ in., D. 14 in.

106. PAIR OF VASES of cylindrical form rounded above and below, short neck and slightly spreading mouth; porcelain, with designs reserved in a ground of bluish-green enamel and themselves painted in *famille rose* enamels with gilding; on the body are two circular designs consisting of a formal lotus flower from which issues a *ling-chih* fungus and foliage scrolls, round which are three formalized bats, two peach sprays, and a fungus scroll; between these are two upright designs in which a knot-symbol is enshrined hanging from a musical stone decked with tasselled ornament; round this is floral scroll-work, and above and below are formalized bats; floral scroll-work fills the remaining spaces, and on the shoulders and above the base are borders of *ju-i* head pattern and floral ornaments between circular *Shou* (longevity) characters; a band of swastika fret on the neck and key pattern on the base. Pale bluish-green enamel inside the neck and under the foot.

Chinese.

Seal mark in six characters of the Ch'ien Lung period (1736-95), incised in the enamel under the base and gilt; see No. 58.

H. $18\frac{3}{4}$ in., D. $17\frac{1}{2}$ in.

107. RICE-BOWL, porcelain, with etched designs coloured green in a 'chestnut' yellow ground; on the outside, two five-clawed dragons and pearls and two phoenixes (*fêng huang*), among flames and cloud-scrolls; border of false gadroons below; inside, a medallion with the seal character *Shou* (longevity).

Chinese.

Seal mark in blue in six characters of the Ch'ien Lung period (1736-95); See No. 58.

An imperial piece.

H. $2\frac{1}{2}$ in., D. $4\frac{5}{8}$ in.

With it a SAUCER with wavy edge, similar in colouring and somewhat similar in design.

Same mark.

108. VASE, bottle-shaped, with ovoid body and tall, slender neck; porcelain, with strongly etched design under a deep turquoise-blue glaze, finely crackled; the design consists of a beautiful floral

scroll, which covers the whole surface. Gilt silver cover with open-work key-pattern border, surmounted by a bronze lion with a ball of brocade.

Chinese; Ch'ien Lung period (1736-95).

H. 20 in., D. 10 $\frac{1}{4}$ in.

109. VASE with ovoid body, high neck slightly contracted in the middle and with a bulbous swelling below the lip; fine porcelain, with deep turquoise glaze minutely crackled and varying in tone from blue to green, the latter tint predominating.

Chinese; Ch'ien Lung period (1736-95).

H. 12 $\frac{1}{2}$ in., D. 7 $\frac{1}{2}$ in.

Good quality, the blue specially fine inside the mouth and on the shoulders.

110. VASE, bottle-shaped, with globular body and high cylindrical neck; porcelain with light and vivid turquoise glaze minutely crackled and mottled with blue; base unglazed. Silver collar on the mouth with pierced fret border.

Chinese; late 18th century.

H. 13 in., D. 8 $\frac{1}{4}$ in.

111. VASE, bottle-shaped, with globular body and tall cylindrical neck; porcelain with dark turquoise blue glaze with green mottling, minutely crackled; base unglazed.

Chinese; late 18th century.

H. 14 in., D. 8 $\frac{3}{4}$ in.

112. VASE, bottle-shaped; globular body and cylindrical neck; porcelain painted in maroon-red and blue, both under the glaze; on the body, three dragons holding branches of *ling-chih* fungus in their claws, and flying amid cloud scrolls over conventional waves; two of them are exhaling clouds in which are two 'cash' symbols and a bat respectively; on the shoulders, borders of *ju-i* pattern and red trellis diaper with blue prunus blossoms, broken by eight cartouches with curious archaic designs ending in phoenix heads; similar ornament on the neck; band of false gadroons above the base.

Chinese; late 18th century.

H. 17 $\frac{1}{4}$ in., D. 10 $\frac{1}{2}$ in.

113. VASE of square elevation, expanding slightly towards the shoulders, from which point it contracts to the mouth; two handles in form of lion masks with rings, in biscuit-coloured brown to resemble metal; porcelain painted in enamel colours, with a continuous landscape with trees and cloud-wreathed mountains, water and pavilions. The latter have names attached, e.g.: *nan shan t'ing* (pavilion of the southern mountain) in the hills above; *yu shu t'ing* (pavilion of Imperial books) below, and on the other side *nan kao fêng* (high peak of the south), and *yü pei t'ing* (pavilion of the Imperial tablets). Round the lip, a border of green quatrefoil diaper; the mouth-rim stained brown; base unglazed and marked with a square seal in low relief coloured brown, *Hsüan Tê nien chih*, made in the Hsüan Tê period (1426-35); but the period of manufacture is about 1800. Black wood cover carved in open-work, with rat and vine design.

Chinese.

H. 14 in., D. 6 in.

114. PAIR OF VASES with ovoid body, contracted neck and spreading cup-shaped mouth; on the neck, two conventional dragon handles; porcelain painted in enamel colours with figures of heroes in history and romance, with tablets, seals and various symbolical objects between them, besides written inscriptions giving their names and stories; pale green enamel inside the mouth.

Chinese; early 19th century.

H. 24½ in., D. 10 in.

115. PAIR OF VASES with body almost cylindrical; high neck, contracted at the middle and spreading at the mouth; porcelain painted in bright enamel colours; on the sides, two large panels with flowering shrubs, birds and rockery, the spaces between filled with lotus designs in a blue ground, broken by small shaped panels of flowers, etc.; dotted green border on the shoulders and above the base with four panels of fish and crustaceans; similar ornament on the neck; pale greenish-blue enamel outside the mouth.

Chinese; 19th century.

H. 16¾ in., D. 6¾ in.

116. VASE with globular body, high, straight neck with flaring mouth and low, spreading foot; porcelain painted in enamel colours; on the body, a blossoming peony; on the neck, a prunus; and on the foot, floral sprays.

Chinese; 19th century.

H. $12\frac{3}{4}$ in., D. $9\frac{1}{8}$ in.

117. PAIR OF CANDELABRA, the body made up in each case of a porcelain covered jar and beaker; the body of the jar, elaborately mounted, forming the base, the beaker rising from the mouth of the jar, and the jar's cover superposed on a mount above the beaker and sustaining the branches of the candelabrum. The jar is oviform with short, straight neck and domed cover; the beaker is a tall cylinder with flaring mouth and an angular swelling immediately above the base; both are decorated in a deep impure blue under the glaze, iron-red and gold with touches of green enamel. The designs consist of large scroll-edged panels with rockery, peonies, and other flowering plants, between which are irregular borders containing phoenix (*ho ho*) medallions, *kiri* leaves and tasselled ornaments reserved in a blue ground; the panels are edged with red and brown-black borders, and on the neck are gilt dragons among clouds and blue fungus designs in a red ground. The mounts are ormolu in elaborate rococo style, with feathery foliage scrolls, shellwork, etc.; the candelabra have thirteen branches each and twelve nozzles, and are probably French work about 1750.

The porcelain is Japanese 'Old Imari,' made about 1700.

H. of jar, $15\frac{3}{4}$ in.; H. of beaker, $14\frac{1}{2}$ in.

Total H. 74 in.

118. PAIR OF VASES of octagonal elevation with body of oviform section, short, straight neck and low rounded base; porcelain painted in dark underglaze blue, iron-red and gilding; on the sides, garden scenes with flowers and figures alternating with vase-shaped designs in deep blue with gilt scroll-work, and reserved lotus designs in red and gold; on the shoulders are chrysanthemums and other flowers issuing from the vases, and between them lappets of dark blue with gilt scroll designs; on the neck and above the base, lotus flowers in white and red in gilt background, alternating with a peony flower in gilt blue ground.

The vases are Japanese 'Old Imari' ware, about 1700.

They are furnished with elaborate ormolu mounts and fitted with candelabra, designed as a clump of eleven lilies, the candle-sockets mounted in the flowers; open-work base with four feet, two of which are enriched with crowned masks. The metal work is French of the last half of the 18th century.

H. of vases 24 in., D. 12½ in.

Total H. 60 in.

119. DISH, of shallow, saucer-shape; porcelain painted in enamel colours with gilding; the surface is divided into four panels by a cruciform design in gold with reserved foliage scrolls and flowers in colour; a similar band borders the dish, and in the panels are butterflies and flowers, some of which overlap the borders; edges in underglaze blue, with gilding. The reverse is decorated in underglaze blue with floral scrolls and formal borders; and under the base are the ends of six cock-spurs adhering. Mounted as a table in black wood.

Japanese; 'Arita' ware, 19th century.

D. 25 in.

An exceptionally fine dish.

120. PAIR OF BOTTLE-SHAPED VASES with stoppers, the body of double-gourd form; porcelain painted in enamel colours and gilding and black lacquer; four fan-shaped panels with birds, flowering plants and rockery, the spaces between filled with irregular passages of diaper and floral brocade patterns, parts of which are in gold on a ground of black lacquer; wooden stoppers with black and red lacquer; black lacquer under the base.

Japanese 'Nagasaki' ware, made at Arita about 1860.

H. 30¾ in., D. 13 in.

121. FIGURE OF PAN as a shepherd, half nude, with a skin slung over his back and crook at his side, seated on a tree-stump; he is wearing an ivy wreath, and playing a flute; the pan-pipes are hanging from the tree stump; formal base representing the soil with scattered blossoms, etc., in applied relief: porcelain with details enamelled in natural colours.

Marks in blue

Fürstenberg,

H. 9½ in.

F


and incised
about 1770.

F F
3



No. 99

122. PAIR OF PLATES, hard-paste porcelain painted in blue and enamel colours with gilding; in the centre, two cupids in clouds, with a dove and cage in one case, and with a wine-cup and grapes in the other, enclosed by a gilt lace-work border; on the sides, a dull gold band tooled with burnished cable pattern; the rim is in deep marbled blue with gilt edges and crowned cypher of Louis Philippe delicately pencilled in gold.

Marks: in black, and a printed red crowned cartouche in-  scribed *Chateaux de Trianon*; incised numbers and work- man's signs.

Sèvres, 1846.

D. $9\frac{5}{8}$ in.

123. TWO SMALL COFFEE JUGS AND COVERS, with lip-spout and strainer; jasper ware with blue and white checkered ground, the blue squares ribbed and the white ornamented with green quatrefoils in applied relief; acanthus border in white relief on blue-dip ground below and laurel wreath, white on blue, on the neck; spout and handle white, the former ornamented with a laurel wreath, and the latter with acanthus leaves; covers to match.

Mark stamped WEDGWOOD.

About 1790. 3

H. $5\frac{1}{8}$ in., D. (with handle and spout) $4\frac{1}{8}$ in.

124. PAIR OF VASES, known as the Wine and Water Ewers, with bell-shaped body, slender stem with projecting belt and spreading foot; contracted neck with lip-spout and handles, supported in one case by a figure of a Satyr, and in the other by a Triton; on the shoulders, a goat's head and a dolphin mask respectively, and on the sides, a wreath of vine in one case, and bulrushes in the other. Black basalt, or 'Egyptian black' ware, with highly-polished surface.

The original models for these vases were supplied by John Flaxman (probably the father of the celebrated artist) in 1775.

Marks impressed WEDGWOOD and THO : WEDGWOOD
and ASO. N W

The combination of three letters added to the mark implies a date subsequent to 1868.

H. $16\frac{1}{2}$ in. (wine), D. 8 in.

H. $15\frac{7}{8}$ in., D. 8 in.

125. PLATE, with slightly slanting rim and turned-up eight-foil edge; soft-paste porcelain painted in enamel colours on the glaze; a bouquet and detached flowers and insects; brown edges. Three spur-marks underneath.

Mark: an anchor in red.

Chelsea; period III; 1753-8.

D. 9 in.

Part of a Dessert Service of forty-two pieces at Lockinge; cf. No. 34.

126. PLATE, with narrow rim, lightly scalloped and wavy turned-up edge; soft-paste porcelain painted in colours with gilding; in the centre, a bright-plumaged bird in a conventional landscape; on the rim, a narrow border of deep blue with richly gilt edging from which depend six gilt festoons of foliage and flowers falling down the side of the plate.

Mark: a crescent in blue.

Worcester; about 1770.

D. $8\frac{3}{4}$ in.

Part of a Dessert Service of thirty-three pieces at Lockinge.

127. SERVICE of Crown Derby, soft-paste porcelain painted in under-glaze blue with enamel colours and gilding, with landscape views and rich border; *e.g.* a plate with scalloped rim on which is a broad blue band broken by six oblong quatrefoil panels containing roses, the ground ornamented with a cable design in gold with white beading; and in the centre of the plate, a medallion with blue edge wreathed with gold, enclosing a view in colours. Under the base is the Crown Derby mark in puce (a Crown and D, separated by crossed bâtons with two groups of three dots between the points, as on No. 36, and the pattern number 35) and the legend 'View of Oxford.'

About 1790.

The Service consists of forty-six pieces.

128. SERVICE of cream ware painted in enamel colours, with a design of strawberries and gilt wreath borders with dark red edging.

The Service consists of thirty pieces.

No mark.

Probably made by one of Wedgwood's competitors in Staffordshire, about 1800.


129. PLATE, with broad rim and moulded scroll edges pierced at three points; fine earthenware with faintly bluish white glaze, considerably crackled in use; decorated with a sprig of flowers and foliage in the centre, naturalistically rendered, with printed outlines and colours washed on: on the rim, three butterflies; the reliefs at the edges picked out with gold.

Staffordshire; perhaps made by Davenport, of Longport, about 1800.

D. 9 in.

Part of a Dessert Service of twenty-three pieces at Lockinge.

130. PLATE, with slanting edge, hard-paste porcelain; in the centre a star design in pale gold, with arabesque scrolls between the points, and a formal border; on the rim, rich scroll-work in which are involved birds and animals in delicate colours, the design interrupted by three oval and three lozenge-shaped medallions, in the former, fruit and trophies poetical and musical, in the latter the cypher L P crowned.

Marks:  printed in black;



printed in red;

and a crowned circular frame, containing the words CHATEAU
DE
F. BLEAU

i.e. Château de Fontainebleau, printed in red.

D. 9½ in.

Part of a Dessert Service of fifty-nine pieces at Lockinge, identified at Sèvres as made for Louis Philippe.

CHINESE ENAMELS
LACQUER AND JADE

INTRODUCTION

CHINESE ENAMELS, LACQUER AND JADE

THE word enamel,¹ which implies the fusion of a glassy substance, usually coloured with metallic oxides, on to metal or any other medium by means of heat, is a comprehensive term, applicable alike to the glazes and overglaze colours used on porcelain and pottery and to the more specialized form of enamels on a metal base. Three methods of applying enamel to metal, usually copper, are employed in China: (1) *champlevé*, in which the bed for the enamel is hollowed out of the metal; (2) *cloisonné*, in which the design is first traced in thin strips of metal attached to the copper body and forming cells to contain the enamel; and (3) *painting* or spreading the enamel thinly over the copper surface by means of a brush or spatula. In every case the enamel is applied in the form of a paste made of coloured glass ground to a fine powder and mixed with water, which is fused in a muffle-kiln into a solid glassy substance.

The majority of the enamels described hereafter are of the *cloisonné* type. This method of enamelling, known in Roman times² and freely practised at Constantinople from the early Middle Ages to the fifteenth century, was probably introduced into China by Byzantine craftsmen as early as the eighth century,³ if we may judge from a few isolated examples of T'ang period, though it does not appear to have been naturalized there till some six centuries later.

Cloisonné enamel is known in China as *fo-lang*, or *fa-lan*, inlay, a phrase which the Chinese derive from Fu-lin, the name given about the seventh century to the Byzantine Empire. Another name for the material is *Ta-shih* (Arab) ware, which points to its importation by the Arab traders in Southern China. The second edition of the *Ko ku yao*

¹ The word enamel, like the French *esmail* and *émail*, is derived from the old Teutonic *smaltjan*, to melt.

² See 'The Guide to the Mediaeval Room in the British Museum,' p. 112.

³ See 'Burlington Magazine,' June, 1912, on 'Chinese Cloisonné Enamel.'

lun,¹ one of the oldest Chinese books on works of art, gives the following note on *Ta-shih* ware :—

‘The body is made of copper, and chemicals are used and fired to produce five-colour decoration. The ware is exactly like the Fo-lang inlay (*fo-lang ch'ien*). I have seen incense burners, flower vases, boxes, bowls and the like, but they are only fit for use in the women's and girls' apartments and not for ornaments in the study of a scholar or minister. They are also called ware of the devil's kingdom (*Kuei Kuo yao*). Recently the Yunnanese in the capital have made many wine-cups, commonly called inlay of the devil's kingdom (*Kuei Kuo ch'ien*). The objects made for use in the palace are fine, lustrous, and pleasing.’

Whatever the literary estimate of their *cloisonné* may have been, the Chinese deemed it a worthy material for the splendid altar sets in their Buddhist Temples, and to Western eyes the imposing forms and sumptuous colour of the finer specimens make a powerful appeal. The altar sets include a tripod incense burner, such as E 22; a pair of vases sometimes of beaker shape, sometimes mounted on elephants (E 13); and a pair of pricket candlesticks (see E 24). For vessels dedicated to such ritual purposes the lotus scroll formed an appropriate ornament, and its prevalence on Chinese *cloisonné* work is thus explained. For the rest the ornament is chiefly of a symbolical nature and similar to the porcelain decoration already described, though the structure of the cloisons rendered free delineation difficult, and was in favour of formal and suggestive designs.

The Ching T'ai period (1450–56) of the Ming dynasty appears to have been celebrated for *cloisonné* enamels. Indeed, the Ming *cloisonné* in general is distinguished by bold designs and beautiful colours, of which a turquoise blue and deep coral red are perhaps the most successful, and white and black the least (see E 4 and 21). The faults of Ming *cloisonné* are occasional unevenness of surface, absence of lustre in some of the colours and pitting of the enamels, faults which the improved technique in after times was able to obviate. In the present dynasty splendid work was done in the K'ang Hsi period (1662–1722)

¹ ‘Discussion of the Principal Criteria of Antiquities,’ a work first published in 1387. Dr. Bushell, ‘Chinese Art,’ Vol. II, p. 71, quotes practically the same passage ‘from the second edition, which was issued in 1459.’ The above version, which differs only in unimportant details from Dr. Bushell's, is taken from ‘the new and revised edition’ in the British Museum. The opening words of the last sentence however are rendered by Dr. Bushell: ‘The similar enamels made now at Yunnanfu, the provincial capital,’ which seems an excessive amount to extract from the four words of the original which in the British Museum copy are merely *nei fu tso chê*.



E 12 and 13

under the encouragement of the Emperor, who summoned expert craftsmen from all parts of the empire, in 1680, to work in the imperial factories which he founded at Peking for no less than twenty-seven artistic handicrafts, among which *cloisonné* enamels ranked sixth.¹ The *cloisonné* enamels of the Ch'ien Lung period (1736-95), like the contemporary porcelain, are distinguished by extraordinary finish and refinement, pure and brilliant colours, and richly gilt metal work; but in this as in other arts, the productions of the nineteenth century bespeak an age of decadence. The third class of enamels, in which the decoration is painted as on porcelain, is represented in the Collection by a few interesting examples. Canton seems to have been the chief centre of their manufacture, and, indeed, they are commonly described as Canton enamels. The existence of decorating establishments at Canton in which porcelain was painted in *famille rose* colours, particularly for foreign markets, has already been noticed (see p. 31), as well as the striking analogies in style and colours between the Canton enamels on copper and some of the beautiful ruby-backed eggshell porcelain plates and dishes. Both kinds of ware are regarded in China as of foreign taste, and while the porcelain is described as *yang ts'ai* (foreign colours), the Canton enamels are paradoxically called *yang ts'ü* (foreign porcelain). The principal period of manufacture for the latter was that of Ch'ien Lung (1736-95) and several examples in the catalogue bear the *nien hao* of that Emperor (see E 6 and 11).

Of the other materials employed in Chinese handicrafts specimens of jade and lacquer are included in the miscellaneous section of the catalogue.

The lacquer itself is derived chiefly from the lac tree (*rhus vernicifera*) which is cultivated specially for the purpose, and Chinese lacquer was celebrated at least as early as the Sung dynasty (A.D. 960-1279). The examples in this Collection are all of the kind known as Peking lacquer, which is chiefly a thick red lacquer, the colour derived from cinnabar or red sulphide of mercury, decorated with deeply carved designs. Another name for this material is cinnabar lac, and one of the factories founded by the Emperor in 1680 (see above) was devoted to its production.

Jade² has been highly prized in China from the earliest times, and the first aim of the old potters seems to have been to produce a ware which rivalled jade in colour and surface. The stone itself partakes of

¹ See Bushell, *op. cit.* Vol. I, p. 116.

² The name is derived from the Spanish *piedra de hijada* (stone of the loins) through the French *pierre de l'ejade*.

two varieties, nephrite and jadeite, which for ordinary purposes are scarcely differentiated. The former appears in many shades of colour, due, as a rule, to the presence of iron. Tones of green, from pale grey-green to dark spinach colour, yellow, blue, red, and even black exist, but the 'pure limpid white, compared to mutton fat' by the Chinese, is among the most highly prized varieties. The colouring of jadeite is even brighter and more vivid, including lavender, apple green, and emerald green. The last mentioned (called by the Chinese *fei-ts'ui*) is of great value. The nephrite is obtained from the mountains of Eastern Turkestan, and the jadeite principally from Burmah. Canton, Soochow, and Peking are the chief centres of the jade-carving industry, in which the Chinese display extraordinary skill. The work is done with lathe and diamond drill, supplemented with a great array of special instruments, and the material is shaped into almost every conceivable form for use and ornament. It is in fact a formidable rival to porcelain itself. Its value is moreover enhanced by superstitions which surround it, endowing it with talismanic virtue against demons and sickness. It is even supposed to be the food of the Taoist Immortals. But the subjects of jade and lacquer and of Chinese art in general have been admirably treated in the 'Handbook on Chinese Art,' prepared in two small volumes for the Victoria and Albert Museum, by the late Dr. S. W. Bushell. This work has been freely used in the preparation of these introductory notes, and the reader is referred to it for further and fuller information.

R. L. H.

OVERSTONE

- E 1. BEAKER of slender form, with bulb on stem, spreading foot and trumpet mouth; *cloisonné* enamel on copper; four notched metal strips applied on bulb and foot and projecting below. The colours are dark blue, turquoise, Indian red, yellow, green, and white; the pattern consists of four large leaves on the upper and lower parts with archaic arabesques and lily designs in dark blue ground; the remaining spaces filled with lotus scrolls in a turquoise ground, except on the bulb which has *ju-i* ornament, ogre-eyes and cloud-scrolls in turquoise ground; border of key-fret above the bulb.

Chinese; 17th century.

H. $14\frac{3}{4}$ in., D. $8\frac{5}{8}$ in.

- E 2. VASE with globular body and small lobed neck; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, black, green, yellow, Indian red and white; on the body, four large lobed compartments with intricate lotus scroll in a turquoise ground; the remaining spaces filled with bats, *ling-chih* fungus and cloud ornaments in a white ground; scroll border in dark blue ground on the foot.

Chinese; K'ang Hsi period (1662–1722).

H. $9\frac{7}{8}$ in., D. 10 in.

- E 3. TRIPOD VASE of hexagonal form with domed cover; *cloisonné* enamel on copper, metal adjuncts richly gilt. The colours are dark blue, turquoise, green, yellow, Indian red and white; on each side, a circular device powdered with annulets, the remaining spaces filled with lotus scrolls in a turquoise ground; similar scrolls on the cover. Two dragon handles in metal; the legs topped with lion heads and enamelled on the sides with lotus scrolls in a turquoise ground; open-work metal knob of peony scroll design; tooled key pattern on rim.

Chinese; 19th century.

Total H. 20 in., D. $15\frac{3}{4}$ in.

- E 4. DEEP DISH with flat rim shaped in an eight-foil at the edge; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, green, yellow, Indian red and white; in the centre, a flaming 'pearl' between a four-clawed dragon and a phoenix; lotus scrolls on the sides and rim and exterior; all the ornament in a beautiful turquoise ground.

Chinese; probably Wan Li period (1573-1619).

D. $19\frac{1}{4}$ in.

- E 5. FLOWER POT STAND, bowl-shaped with straight sides; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, red, green, yellow and white; on the sides, a lily scroll in colours in a red ground; on the rim, a band of squares enclosing formal lily blossoms; four feet and square pierced handles with palmettes. Furnished with a tin lining.

Chinese; 19th century.

H. with handles 12 in., D. $19\frac{1}{2}$ in.

LOCKINGE

- E 6. PAIR OF VASES, club-shaped, with bodies and necks cylindrical and spreading mouth; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, white, black, green, yellow and Indian red. On the body are two large oblong panels with (1) deer and a pine tree; (2) birds and insects among flowering plants, the backgrounds in each case an impure white; between these are two square panels with phoenixes and peonies in a black ground, and two round medallions with water, lotuses, fish and frogs in a yellow ground. The groundwork of the vase is turquoise diapered with T-shaped cloisons; on the shoulder, a band of lotus scrolls in a turquoise ground; on the neck, four butterflies in a T-diapered turquoise ground; band of prunus blossoms on netted turquoise ground under the lip; key pattern on the mouth and base rims.

Chinese.

Mark incised in a cartouche under the base: *Ta Ch'ing Ch'ien Lung nien chih*; made in the Ch'ien Lung period (1736-95) of the great Ch'ing Dynasty.

H. 19 in., D. 7½ in.

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年清
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- E 7. PAIR OF VASES with ovoid body, contracted neck and spreading mouth; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, green, red, yellow, black and white: on the body, a continuous landscape with water, bridges, gateways, temples and pagodas treated in a stiff and formal manner, the ground colour turquoise; formal borders; on the neck a lotus scroll in a white ground, and border of stiff pointed leaves and quatrefoils.

Chinese; Ch'ien Lung period (1736-95).

H. 16 in., D. 8 in.

- E 8. PAIR OF DOUBLE-GOURD SHAPED VASES; *cloisonné* enamel on copper, the exposed metal gilt. The colours are deep lapis lazuli blue, Indian red, turquoise, green, yellow, black and white; on both gourds, elaborate scrolls of Indian lotus in deep blue ground; on the waist, a band of scale diaper in light green; formal borders.

Chinese; 18th century.

H. 11 in., D. $6\frac{1}{4}$ in.

- E 9. PAIR OF VASES, bottle-shaped, with globular body, high wide neck and slightly spreading mouth; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, green, yellow, red and white. On the body, branches of peach, pomegranate and finger citron in fruit, in a ground of turquoise diapered with T-shaped cloisons; on the neck, butterflies and ring ornaments in a similar ground; above, a band of stiff leaves; formal borders; on the rim, a band of key pattern in *champlevé*.

Chinese; 19th century.

H. $16\frac{3}{4}$ in., D. 11 in.

- E 10. LARGE DISH, saucer-shaped, standing on three elephant heads; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, green, yellow, red, black and white. Inside, a central medallion with squirrel and vine pattern on a black ground; round this, a broad belt with six lions in blue and yellow sporting with three balls of brocade, from which flow scroll-like streamers, among cloud-scrolls, in a white ground. Outer border of turquoise diapered with T-shaped cloisons, in which are eight medallions with dishes of the three symbolic fruits and three bats below; *ju-i* borders; outside, butterflies in turquoise ground, diapered with T-shaped cloisons.

Chinese; K'ang Hsi period (1662-1722).

D. $21\frac{5}{8}$ in., H. $7\frac{1}{2}$ in.

- E 11. VASE of baluster shape, with rectangular elevation; tall neck and spreading mouth; two square handles on neck. Painted in coloured enamels on copper; on the two wide sides are large scroll-edged panels with rockery, flowering chrysanthemums, roses and birds; the rest of the vase, except for narrow borders

of formal design, is covered with conventional rosette-like flowers and foliage scrolls in a deep blue background; bluish-green enamel inside mouth; white enamel under base.

Mark in blue in a cartouche, *Ch'ien Lung nien chih*; made in the Ch'ien Lung period (1736-95).

Made at Canton.

H. $15\frac{1}{2}$ in., B. $7\frac{1}{2}$ in.

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- E 12. VASE with ovoid body, small spreading foot, tall slender neck, with flaring mouth; two handles on neck, in form of conventionalized archaic dragons; *cloisonné* enamel on copper, the exposed metal gilt. The colours are blue, turquoise, green, yellow, white and Indian red. The body is covered with a peony scroll; there is a milled metal ridge on shoulder, and above it a peony scroll; on the neck, a passage of peony scroll between bands of stiff leaves; stiff leaves round the foot; tooled key fret, and foliage scroll patterns on the metal borders.

Chinese; Ch'ien Lung period (1736-95). Plate XIII.

H. $21\frac{1}{4}$ in., D. 9 in.

- E 13. PAIR OF ALTAR VASES in the form of an elephant with a vase on its back; *cloisonné* enamel on copper, the exposed metal richly gilt. The colours are deep blue, turquoise, Indian red, green and white. The elephant's skin is rendered in wavy cloisons in a white ground; the trappings in blue; the saddle cloth is enriched with lotus scrolls and bats, and there are two dragon medallions inset in the sides; the saddle has a raised lotus scroll in *champlevé*; the vase has four medallions with *Shou* (longevity) characters in circular seal form among lotus scrolls. The mouth is fitted with a diaphragm with five holes to which tubes are attached below, a long tube in the centre passing into a long square socket which connects the bottom of the vase with the body of the elephant; the trunk and mouth are open, and the ears detachable.

Chinese; Ch'ien Lung period (1736-95). Plate XIII.

H. (total) $13\frac{1}{4}$ in., L. $10\frac{1}{2}$ in.

In the Victoria and Albert Museum is a similar elephant carrying a vase, in *cloisonné* enamel; figured Bushell, 'Chinese Art,' Vol. II, Fig. 91, and described as 'an elephant with a vase on its back, intended originally to be posed on a Buddhist altar, as the sacred animal of the law.'

- E 14. PAIR OF KETTLES with depressed globular body, domed cover, spout in the form of a phoenix head, on the top of which is a rat, arched handle in form of an archaic dragon, and three legs in form of garudas; *cloisonné* enamel on copper, the cloisons and exposed metal richly gilt. The colours are vivid blue, turquoise, Indian red, green, yellow, white and black; on the body, storks, small birds and insects among lotus scrolls, rising from waves on which are ducks and leaping fish; concentric bands of formal ornament underneath; on the neck, a band of swastikas; lotus scrolls on the cover.

Chinese; Ch'ien Lung period (1736-95).

H. 9 in., D. (with spout) 9½ in.

- E 15. BOWL with spreading mouth; *cloisonné* enamel on copper, the cloisons and borders gilt. The colours are blue, pale turquoise, red, brown, yellow, white and black. Inside is a carp leaping from the waves towards formal clouds, surrounded by a border of lozenge ornaments in a red ground; on the sides, a broad band of scale pattern broken by four curled archaic dragons, between a border of stiff petals below and a floral scroll above; ornament in four bands outside, the principal band containing four phoenixes and a peony scroll, and two others floral scroll-work.

Chinese; late 17th century.

H. 4¾ in., D. 9¼ in.

- E 16. BOWL with straight sides and flaring mouth; resting on three feet; copper gilt and ornamented with *cloisonné* enamel on the exterior and base, and on the upper part inside. The colours are dark blue and turquoise, yellow, red, green and white; lotus scrolls and formal borders; two handles in form of conventional lion heads; parts of the enamel restored.

Chinese; 18th century.

H. 4 in., D. 6¾ in.

- E 17. PAIR OF STORKS, standing on bases shaped like two bowls, the lower one inverted and supporting the upper; *cloisonné* enamel on copper with gilt details; the birds are white with passages of black on the wings, neck and tail; the stands are ornamented

with a pattern of overlapping chevrons (perhaps representing the pointed petals of a lotus flower) in blue, turquoise, green and red.

Chinese; Ch'ien Lung period (1736-95).

H. 35 in., D. of stands, 10 in.

- E 18. CIRCULAR PLATEAU: *cloisonné* enamel on copper with gilt details. The colours are green, yellow, red, white, blue and turquoise; central medallion with asters, surrounded by six radiating compartments with coloured flowers in a turquoise blue ground; the panels are bordered with pattern of octagons enclosing rosettes.

Chinese; Ch'ien Lung period (1736-95).

D. 28 in.

- E 19. PAIR OF PRICKET CANDLESTICKS, supported by swans with outstretched wings standing on a base representing waves; *cloisonné* enamel on copper, the colours being blue, turquoise and red; the exposed metal gilt; the trays of the candlesticks ornamented on the sides with formal patterns.

Probably Chinese; early 19th century.

H. 11 in.

- E 20. BOWL of conical form, with small base and slightly contracted mouth; brass with ornament outside in *champlevé*, with intense transparent blue and green enamels; a broad band with six shaped medallions enclosing formal floral designs, the spaces between filled with floral scrolls; borders of floral scroll-work and small arched pattern band above; concave base with rosette; the groundwork is blue and the flowers are enamelled green.

Bahalpur enamel bowl given by Major-General H. Brackenbury, C.B., to Lady Wantage, 1887.

H. 3 in., D. 5¼ in.

This bowl was made by enamellers who worked exclusively for the Rajah of Bahalpur, and it is one of a few pieces given by the Rajah to Sir Alfred Lyall, by whom they were sent to General Brackenbury.



2 CARLTON GARDENS

- E 21. VASE with pear-shaped body, contracted neck and low spreading foot; *cloisonné* enamel on copper, the exposed metal lightly gilt. The colours are turquoise, deep blue, green, yellow, red, white and black. The body is partitioned by three horizontal belts ornamented with formal floral designs in deep blue ground, the spaces between containing broad bands of lotus scrolls in turquoise ground; similar ornament on neck and foot; two handles in form of conventional tiger-masks with rings attached.

Chinese; probably 16th century. Plate XIV.

H. 23 in., D. 16 in.

The colours are deep and soft, the turquoise blue and dark Indian red being particularly beautiful.

- E 22. INCENSE VASE, probably from an altar set, in form of a deep bowl on three feet of elephant design; two handles in form of elephant heads with trunks uplifted; dome-shaped cover, surmounted by kneeling elephant bearing a vase, in which are Buddhist emblems in a bag, including the three pearls representing the Three Moral Excellences of Buddha; *cloisonné* enamel on copper, the exposed metal gilt, and in parts richly chased and jewelled with cabochon stones. The colours are dark blue, turquoise, red, yellow, green, white and black. On the sides, dense lotus scrolls enclosing four medallions with seal forms of the character *Shou* (longevity) involving two swastikas (see p. 32), border of *ju-i* pattern; on the cover, similar designs on the top and in four large *ju-i* shaped lappets falling down the sides, the remaining spaces filled with a rich lotus scroll in gilt metal, pierced and chased; the elephant's cloth is enamelled with bats flying above rocks and waves, and the trappings on the elephant and on the elephant-feet below are partly enamelled, and partly in relief set with cabochon stones; the ground of the enamel patterns is turquoise blue, except in the narrow borders.

Chinese; early 18th century.

H. 26½ in., D. (with handles) 26¾ in.

The elephant is the sacred animal of the Buddhist law, and as such he figures frequently in the altar sets. He is also a symbol of 'great peace.'

- E 23. DISH with deep centre and narrow rim with nine-foil edge; *cloisonné* enamel on copper, the exposed metal gilt. The colours are dark blue, turquoise, green, yellow, red and white. In the centre, an ornate form of the character *Shou* (longevity) involving two swastikas, surrounded by the eight Buddhist emblems among clouds and eight red bats, all in a turquoise ground; lotus scrolls in deep blue ground on the edge; on the reverse, floral scrolls in dark blue ground on the sides, and similar ornament in turquoise ground under the base.

Chinese; Ch'ien Lung period (1736-95).

D. $6\frac{1}{4}$ in.

A choice example and of fine workmanship.

- E 24. CANDLESTICK, probably from an altar set; bell-shaped base, baluster stem, wide saucer and high cylindrical neck with smaller saucer, the pricket replaced by a European nozzle. *Cloisonné* enamel on copper, the exposed metal gilt; the colours being dark blue, turquoise, green, yellow, red, white and black. On the base, the eight Buddhist emblems mounted on lotus flowers, between borders of *ju-i* heads; on the stem, two lotus designs between seal forms of the character *Shou* (longevity) and bats, borders of stiff leaves and *ju-i* heads; on the trays, lotus scrolls on the sides and formal floral scrolls elsewhere; both kinds of scroll blended on the stem; the ground colour throughout is turquoise.

Chinese; Ch'ien Lung period (1736-95).

H. 14 in., D. $6\frac{1}{2}$ in.

- E 25. COVERED BOWL with two lion-mask handles furnished with rings; *cloisonné* enamel on copper, the exposed metal gilt. On the sides, six formal lotus scrolls in colour in a vivid blue ground, between a border of *ju-i* heads above, and of false gadroons below; cover to match.

Chinese; 19th century.

H. $4\frac{1}{2}$ in., D. (with handles) $5\frac{5}{8}$ in.

- E 26. VASE, bottle-shaped, with globular body, slender neck and slightly spreading mouth; copper, painted with enamels in *famille rose* colours on a yellow ground; on the body and neck, a lotus

scroll; border of *ju-i* heads on the shoulder, and floral scroll on the foot; pale bluish-green enamel inside the mouth.

Mark in blue in a square panel under the base: *Ch'ien Lung nien chih*; made in the Ch'ien Lung period (1736-95): see E 11.

Made at Canton.

H. $10\frac{3}{4}$ in., D. 7 in.

- E 27. PAIR OF VASES with ovoid body, tall, straight neck and flaring mouth; a double curve on the shoulders; low spreading foot; two ear-handles on the neck of highly conventionalized dragon-form. Copper, painted with enamels in *famille rose* colours; on the body, complex designs of flowers and foliage with butterflies and symbolical fruit, including the peach, pomegranate and finger citron (typifying the Three Abundances), and the gourd (symbol of longevity), all in a pale blue ground; borders of stiff acanthus leaves and of *ju-i* pattern above and below; floral scroll on the foot; bluish-green enamel inside the mouth.

Ch'ien Lung period (1736-95).

Made at Canton.

H. $19\frac{7}{8}$ in., D. $8\frac{1}{2}$ in.

- E 28. VASE, beaker-shaped; small oviform body; tall stem and spreading foot; high neck and flaring mouth. Copper, painted in enamels with designs in *famille rose* colours in a pale blue ground; on the body, dense scroll-work of Indian lotus enclosing four of the eight Buddhist emblems (viz. the umbrella of state, the conch-shell of victory, the wheel of the law, and the endless knot), border of false gadroons below and of *ju-i* pattern above, and beyond each of these a band of gilt key fret on dark blue ground; on the neck, floral scroll designs enclosing the remaining four Buddhist emblems (the canopy, vase, double fish, and lotus flower), border of stiff acanthus leaves below and *ju-i* pattern above; on the stem, similar borders and floral scrolls without the emblems; on the lip and base, bands of gilt key fret in a blue ground.

Ch'ien Lung period (1736-95).

Made at Canton.

H. 19 in., D. $9\frac{1}{8}$ in.

- E 29. PAIR OF TAZZE with shallow bowl, wavy edge and high spreading foot with raised belt; copper, painted with enamels in *famille rose* colours. Inside the bowl, a spray of bamboo in the midst of a deep blue ground, sown with prunus blossoms and netted over with gilt lines representing ice-cracks; border of eight butterflies with blossoms between, in a pale bluish-green ground; on the underside are two dragons pursuing pearls amid cloud-scrolls, around a design of lotus petals; foot detachable and ornamented to match the bowl.

18th century.

Made at Canton.

H. $3\frac{3}{4}$ in., D. $7\frac{1}{2}$ in.

- E 30. PAIR OF VASES with bodies of square elevation and round contracted necks with spreading mouth; *cloisonné* enamel on copper, the exposed metal gilt. The ornament is in dark blue, green, yellow, red and white in a turquoise ground, and consists of four panels with flowering lotus, chrysanthemum, peony and pomegranate respectively, in a ground diapered with T-fret; on the neck are lotus scrolls.

Chinese; 19th century.

H. 13 in., D. 7 in.

MISCELLANEOUS
WORKS OF ART



M 16

OVERSTONE

- M 1. PAIR OF VASES of quatrefoil elevation, with ovoid section, high neck and spreading mouth and base. Thick red lacquer outside with ornament in carved relief; on the body, four oblong panels with five bats in clouds surrounding a central medallion, the spaces between filled with lotus scrolls and fret ornament and the background engraved with wave and fret diapers; on the shoulders and stem, a band of rectangles enclosing floral arabesques; on the neck, stiff leaves filled with key fret in a ground of incised hexagon diaper; similar ornament on the foot; black lacquer inside and under the base. Fitted with bronze tubes for flowers, the tops chased.

Peking lacquer; 18th century.

H. $17\frac{5}{8}$ in., D. 11 in.

- M 2. BOWL with thick red lacquer outside, the ornament carved in relief against a dark brown ground engraved with angular wave diaper; a procession of six five-clawed dragons in clouds; key-fret border on base-rim; black lacquer inside and under base.

Peking lacquer; 18th century.

H. $8\frac{1}{8}$ in., D. $2\frac{7}{8}$ in.

- M 3. BOX of oblong six-foil form. Carved red lacquer; the top partitioned by scrolls enclosing a design of prunus blossoms on waves; on the sides, hexagon diaper enclosing rosettes; black inside and under the base.

Peking lacquer; 18th century.

L. $4\frac{7}{8}$ in., B. $3\frac{3}{8}$ in., H. 2 in.

- M 4. BOX, of oval elevation contracted at the middle. Carved red lacquer; on the top, a landscape and trees and a figure holding a model of a shrine, followed by an attendant with a vase slung over his shoulder; on the sides, hexagon diaper enclosing rosettes; inside and underneath, black.

Peking lacquer; late 18th century.

L. $4\frac{1}{2}$ in., B. $3\frac{1}{8}$ in., H. $1\frac{7}{8}$ in.

- M 5. STAND for a bowl, cup-shaped, with wide six-foil flange and high foot. Carved red lacquer; ornament in high relief on a brown ground with pointed wave diaper incised; on the cup, two five-clawed dragons in clouds; three dragons in clouds on the flange; under the flange and on the foot, cloud-scrolls; plain red lacquer inside.

Peking lacquer; 18th century.

H. $4\frac{1}{4}$ in., D. 8 in.

- M 6. TIER OF FOUR BOXES standing on a tray, of double lozenge shape. Carved red lacquer; on the top, dragons in waves and in the centre a circular *Shou* (longevity) character; key-pattern borders; on the sides, panels with vases, and symbols from the Hundred Antiques in a ground of lozenge diaper; the spaces filled with close peony scrolls; the tray diapered on the sides, and on the top richly tooled with formal lotus designs, the character *Shou* (longevity) in the centre; black lacquer inside and under the tray.

Peking lacquer; 18th century.

H. $9\frac{1}{4}$ in., L. 11 in.

LOCKINGE

- M 7. SMALL SCREEN made of two folds. Wood with coloured designs carved in a black lacquer ground, the colours mostly worn away; on the obverse, lions and cloud-scrolls and in the corners symbols, including a *ju-i* and roll, brush and cake of ink; in the border above bronze vessels are depicted, viz. a square incense vase, a dish with pomegranates, a two-handled bowl and a low bowl the inside of which bears the familiar inscription 'for sons and grandsons for use, etc.' in archaic seal characters; on the reverse, two phoenix medallions and cloud-scrolls.

Peking lacquer; early 18th century.

H. $32\frac{1}{2}$ in., L. $32\frac{1}{2}$ in.

- M 8. INCENSE BOWL, shaped after a bronze form, with contracted neck and slightly spreading mouth; low foot; two massive handles in form of conventionalized dragons. Deep green jade speckled with brown; the outside carved with archaic bronze patterns—ogre faces, etc.—in low relief on a ground of key pattern; stiff foliage on the foot; borders of key pattern.

Chinese; early 18th century.

H. $3\frac{7}{8}$ in., D. (with handles) $8\frac{3}{8}$ in.

- M 9. BOWL in the form of a lotus leaf, surrounded by flowers and tendrils in open-work; finely carved jade of 'mutton fat' colour.

Chinese; 18th century.

H. $2\frac{1}{2}$ in., L. $4\frac{3}{4}$ in.

- M 10. BOWL of oblong quatrefoil form, with open-work handle in the form of an archaic dragon; finely carved jade of 'mutton fat' colour; carved wood stand.

Chinese; 18th century.

H. $1\frac{3}{4}$ in., L. (with handle) 4 in.

- M 11. SMALL BOWL with two open-work handles in the form of blossoming peach boughs ; 'mutton fat' jade ; the outside lightly engraved with a landscape and pine on one side, and a water scene and willow on the other.

H. $1\frac{1}{2}$ in., D. (with handles) $4\frac{7}{8}$ in.

Chinese, 18th century.

With it is a stand of oblong quatrefoil form and two open-work handles of fungus design ; in pale green jade.

L. $7\frac{1}{2}$ in., B. $4\frac{1}{4}$ in.

- M 12. NASAL HELMET with spike and plume sockets, and chain curtain ; steel, with slight arabesque design in low relief on the top and gold damascened border of floral scrolls.

H. (with spike) 5 in., D. $7\frac{3}{4}$ in.

Two arm defences to match ; flowered padding inside, and studded velvet gloves.

L. 18 in.

Two 'mirrors' for back and breast, and one for the side (the other side-piece wanting) ; slightly convex, and quilted at the back ; designs to match.

L. 12 in. and $10\frac{3}{8}$ in., B. $9\frac{1}{4}$ in. and $7\frac{5}{8}$ in.

Indian ; probably late 18th century.

Part of a suit of similar armour is in the Tower Armoury. Catalogue No. XV, 465-474.

- M 13. ONYX CAMEO. The design represents Zeus and Thetis, the god seated under a tree, with staff in hand and eagle beside him ; Thetis, half nude, standing in front of him with left hand raised ; below is a formal rocky base ; metal band and plush frame with leather backing.

L. $7\frac{1}{4}$ in., B. $5\frac{5}{8}$ in.

It is stated in a note attached that this cameo belonged to W. E. Gladstone, and was bought at his sale in 1875 ; and that it was illustrated as frontispiece to his translation of Homer.

- M 14. TWO SHALLOW BRONZE BOWLS with bevelled rim ; three bands of wheel-made concentric rings inside ; two horse-shoe shaped handles ; low base-rim with pierced vandyke pattern.

H. $3\frac{3}{8}$ in., D. $10\frac{1}{2}$ in. (of the larger).

Found in Egypt. The form is derived from a classical model, but this type of bowl belongs to the late 6th or early 7th century and is similar to those found in Saxon graves. There are several examples in the British Museum where they are described as of Kentish (Jutish) type.



- M 15. SHALLOW BOWL (*patera*) with bar handle, flanged rim and beaded edge; bronze with wheel-made rings inside and out.

Roman; 1st century A.D.

L. (with handle) $6\frac{3}{8}$ in., H. $1\frac{3}{8}$ in.

- M 16. STATUETTE of a young Satyr advancing with cymbals in outstretched hands; straddling his neck is the boy Bacchus with vine wreath in his hair and a bunch of grapes held in his right hand; the Satyr's face is upturned and his eyes fixed on the grapes; at his left side and supporting the figure is a tree stump overgrown with vine on which are hanging a faun's skin and pan-pipes; flat rectangular base. Bronze with calcareous incrustation and touches of blue patina. Exquisitely modelled.

Græco-Roman; 1st century B.C. Plate XV.

H. $9\frac{1}{4}$ in.

Purchased at Luxor from an Arab dealer in 1896.

The type is figured in Clarac, *Musée de Sculpture*, pl. 704 *b*, No. 1628 *a* (S. Reinach, *Répertoire* . . . 1897, Vol. I, p. 397).

The same subject in marble, life size, is catalogued in the Naples Museum (253 in the *Guida del Museo Nazionale di Napoli*), the upper part of the boy, and the arms and face of the Satyr having been restored in 1787.

- M 17. FIGURE of Spartacus descending the steps of his prison, with a knife in right hand held behind his back. He is nude, but for a loose garment, which is caught up by a girdle and hangs down from the waist; fetters on his ankles; his left hand clenched; toes of his right foot gripping the edge of the square base; strongly modelled and with ferocious mien. Bronze, the surface encrusted with a calcareous deposit.

Plate XVI.

H. 24 in.

This figure is a reproduction of the Masterpiece of Lorenzo Vela, who was born at Ligornetto near Lugano in 1812 and died in 1897. The original, a marble statue of heroic size, represents Spartacus, the Thracian leader of a dangerous insurrection of slaves in Italy in 73 B.C., escaping from his prison: it was sculptured by order of Duke Pompeo Litta, and formerly stood on the staircase of the Palazzo Litta in Milan. See *Catalogo delle opere di scultura e di pittura legati alla confederazione Svizzera dai defunti Spartaco e Lorenzo Vela* (issued in 1901 by the Museo Vela in Ligornetto), p. 33, No. 132.

The bronze reproduction has been treated to give it an air of antiquity.

- M 18. BRONZE STATUETTE of the Shire horse Prince William, held by his groom, George Robey. Modelled by George Wade. Marble base with bronze top.

L. of base, 48 in.; H. of horse, 33 in.

- M 19. STATUE OF LA PAYSANNE, a young woman in peasant dress and wearing clogs. She is seated on an upturned basket and is nursing her baby. Light-red terra-cotta, signed on the base:

DALOU
1873

By Jules Dalou. Plate XVII.

H. 53½ in.

Formerly in the Collection of Sir Coutts Lindsay, Bart.

- M 20. TERRA-COTTA BUST of the late Archbishop Temple, full face. Modelled by Lady Jane Evelyn Lindsay. Moulded plinth.

H. 27 in., B. 21 in.

- M 21. WHITE MARBLE BUST of the late Lord Wantage, on a serpentine plinth. From a model by Lady Jane Evelyn Lindsay.

H. 32½ in., B. 22 in.

2 CARLTON GARDENS

- M 22. DISK of fine white 'mutton fat' jade, beautifully carved; on both sides are depicted scenes in the *Shou Shan* or Taoist Paradise; on the obverse are the cloud-capped pavilions of the *T'ien T'ang* (Heavenly mansion) amid rocky hills, to which are approaching Shou Lao (the God of Longevity) holding a *ju-i* sceptre and mounted on a deer; following him are two attendants, one bearing his gourd and the other his dragon-headed staff with scroll attached; and preceding him is another attendant drawing a two-wheeled cart laden with peaches of immortality; the figures are crossing a bridge which spans a rushing torrent; ancient pine trees, a willow and palms diversify the landscape; the designs are in high relief, exquisitely carved and deeply undercut. On the reverse are rocky spires wrapped in clouds and rising from foaming waves, and eight cranes—four flying and one perched in a pine tree, beneath which the other three have alighted beside a *ling-chih* fungus; the designs on this side are fainter and in low relief.

Chinese; Ch'ien Lung period (1736–95).

D. $8\frac{1}{2}$ in.

Mounted on an elaborate stand with open-work designs in carved wood and stained ivory.

- M 23. INK SCREEN of pale-green jade, with amber splashes; of rectangular form with the two lower corners notched to fit the carved wood stand. Both sides are carved in strong relief with scenes in the *Shou Shan*, or Taoist Paradise. On the obverse, a figure with a vase, probably the attendant of Hsi Wang Mu, the Queen of the Genii, being ferried across a mountain torrent overhung by a pine; on the shore is a pine tree beneath which stand the Twin Genii of Union and Harmony (*Ho ho êrh hsien*), one carrying a lotus and the other a box,

and above, Hsi Wang Mu herself, peach in hand, floats in the air on the back of a phoenix. On the reverse, cloud-capped rocks, pine trees and two deer.

B. of jade, $7\frac{3}{4}$ in. Total H. $11\frac{3}{8}$ in.

Chinese; late 18th century.

The jade tablet stands on raised bearers, beneath which is a symbolical ornament in deep green, brown-speckled jade carved in open-work, and representing a bat (emblem of happiness), supporting a 'cash' (emblem of wealth), between its wings, and two peaches (emblems of longevity) on its back.

M 24. SHALLOW BOWL of pale green 'mutton fat' jade faintly tinged with amber in places; the rim is bevelled and slightly folded over and the contour of the outside is angular; low foot rim.

Chinese; late 18th century.

H. $1\frac{3}{4}$ in., D. $6\frac{5}{8}$ in.



APPENDIX

STATUARY, MARBLES AND BRONZES AT OVERSTONE PARK¹

M 25. FIORETTA. A white marble statue of a peasant girl seated on the trunk of a tree holding flowers in the folds of her dress. A wreath of convolvulus is twined in her hair; her shoulders and arms are bare, but light drapery hangs down over her legs, which are gracefully crossed. On a round pedestal of grey marble with revolving slab.

By A. Rosetti, Rome, 1860.

H. of figure, $41\frac{1}{2}$ in. ; H. of pedestal, 37 in.

M 26. RELIGION. A draped female figure in white marble. The head is inclined downwards and is covered by a long mantle, which descends to the ground, being caught up by the left arm, while the hands are closed together and the feet bare. With one foot she tramples upon a serpent coiled upon the ground. The base of the statue is rounded, with a square slab below.

By E. Santarelli, 1861.

H. of figure, $35\frac{1}{2}$ in. ; L. of slab, $11\frac{1}{2}$ in.

M 27. NARCISSUS. A facsimile in bronze of the beautiful figure discovered at Pompeii and placed in the Museum at Naples.

By Barbedienne, of Paris.

H. 25 in.

ANIMALS IN BRONZE. By J. Haehnel.

M 28. A lion walking.

L. $13\frac{1}{4}$ in., H. 8 in.

M 29. A lioness lying down.

L. $14\frac{1}{2}$ in., H. $7\frac{1}{2}$ in.

¹ The substance of these descriptions is taken from the Catalogue compiled by Mr. G. Redford in 1878.

- M 30. An ostrich with a lizard. On a round slab.
H. $22\frac{1}{2}$ in.
- M 31. An eagle seizing a rabbit: wings outspread and standing on a rock.
H. $15\frac{1}{4}$ in., W. 13 in.
- M 32. A giraffe.
H. $17\frac{1}{2}$ in. (with pedestal), W. $8\frac{3}{4}$ in.
- M 33. A lion.
- M 34. TAZZA in *rosso antico*, of antique form, with two floriated handles, fluted body and square pedestal of verd-antique; on a square base of *rosso* and black porphyry. In the hollow of the basin is a Medusa head with wings carved in *rosso*; and below the brim outside, heads of a bacchante and a satyr, with grotesque masks in flat relief on the body of the tazza at the junction of the handles.
Fine modern Roman work.
H. $21\frac{5}{8}$ in., W. $21\frac{1}{2}$ in. Base $9\frac{3}{8}$ in. square.
- M 35. TWO-HANDLED TAZZA in *giallo antico*, on square base of verd-antique; the body carved with radiating projecting flutes.
H. $24\frac{1}{8}$ in., W. 23 in. (with handles). Base $9\frac{5}{8}$ in. square.
- M 36. PAIR OF TWO-HANDLED VASES, lecythus-shaped, in pinkish and yellow variegated marble. The handles, which are flat and rectangular, are joined at flat bands in relief at the neck and the top of the body; the feet are square. On a black marble base.
H. $30\frac{3}{4}$ in., W. $8\frac{1}{2}$ in.
- M 37. SQUARE TAZZA with four handles and fluted body, standing on square plinth, the whole of black, grey and pink veined marble. The handles are beneath the brim.
H. $19\frac{1}{2}$ in., W. $13\frac{1}{4}$ in.
- M 38. TWO-HANDLED TAZZA in *giallo antico*, on verd-antique pedestal.
H. $15\frac{7}{8}$ in., W. $14\frac{1}{2}$ in.

- M 39. TAZZA with twisted branch handles, in *giallo antico*, with radiated fluted stem. On grey marble pedestal.

H. 20 in., W. 16 in.

- M 40. TWO-HANDLED TAZZA, with fluted body and stem, in pale *giallo antico*, on pedestal of brown marble.

H. $13\frac{1}{4}$ in., W. $10\frac{5}{8}$ in.

- M 41. TWO-HANDLED SQUARE TAZZA in dark *giallo antico*, on a plinth of verd-antique.

H. $9\frac{1}{2}$ in., W. $7\frac{1}{2}$ in.

- M 42. LARGE CAMPANA-SHAPED VASE with long flat scrolled handles, of the kind often called 'milk and honey,' with fluted stem and square foot; in Oriental alabaster. Mounted on an ebony inlaid pedestal 3 feet high.

H. 34 in., W. (foot) $11\frac{3}{4}$ in. square.

- M 43. COVERED CYLINDRICAL VASE OF ALABASTER, on a circular slab of *rosso antico*, the body fluted, with a scalloped edge; the cover, dome shaped, surmounted by a pine cone and leaves. Capable of being used as a lantern.

H. $25\frac{1}{2}$ in., W. 9 in.

- M 44. PAIR OF MALACHITE VASES, oviform, on square feet.

H. $19\frac{1}{4}$ in., W. 7 in.

Malachite, which is a mineral form of carbonate of oxide of copper, can only be worked in small pieces, which are joined in objects of this shape.

- M 45. TWO-HANDLED VASE of *lecythus* form with round foot in black basalt.

H. $15\frac{1}{2}$ in., W. $6\frac{1}{2}$ in.

- M 46. MONUMENTAL COLUMN, of antique marbles, with ormolu ornaments of trophies of arms, surmounted by a figure in ormolu, standing on a base of grey and red marble with steps, the whole on a slab of black marble. The shaft is of *alabastro fiorito* with a capital of white marble and a gallery of ormolu. The base of the column is of white marble bearing reliefs of subjects in *rosso antico* with mounts in ormolu. At the angles of the base are eagles in ormolu holding garlands. On the front the carved relief is a figure of Victory, surrounded by trophies, inscribing upon a shield; the other reliefs are trophies of arms.

H. 67 in., W. at base $21\frac{1}{2}$ in.

MODELS OF THE COLUMNS IN THE FORUM AT ROME

- M 47. THE COLUMN OF PHOCAS, in *giallo antico* with the bronze figure on the top and the steps at the base: mounted on a black marble slab. Inscribed 'Optimo clementissimo felicissimoque.' Standing on a black wood, inlaid pedestal, 3 ft. $1\frac{1}{2}$ in. high.

H. 43 in., the figure 5 in., and with steps 54 in.

The original monument which stands in the Forum at Rome was erected to the Emperor Phocas by Smaragdus, the Exarch of Italy, A.D. 608. Before the year 1813 no one had been able even to conjecture to what personage it had been set up, and thus Byron was led to say of it:—

'Tully was not so eloquent as thou,
Thou nameless column with a buried base.'

But in that year the mass of ruined masonry which covered the base was removed and the inscription was discovered, though with the name of Phocas erased, as it is known to have been by Heraclius in the manner of ancient monarchs envious of the fame of their predecessors. Further excavations, made at the expense of the Duchess of Devonshire in 1816, exposed the four flights of steps. These are however of such bad work that it was concluded they were of later date than the column, which had no doubt been brought from some antique edifice. The shaft is of eight pieces of white marble, and in the Corinthian style, and it once bore the bronze-gilt statue of the Emperor Phocas.

- M 48. MODEL OF THE THREE CORINTHIAN COLUMNS in the Forum at Rome, in *giallo antico*. Mounted on a black marble slab and pedestals of black wood inlaid with white, 3 ft. $1\frac{1}{2}$ in. high.

H. 51 in., W. $21\frac{1}{2}$ in.

- M 49. MODEL OF THREE COLUMNS in the Forum, of precisely similar dimensions and part of the same building.

These beautiful antique columns, which are of white marble, were long supposed to have formed part of the Temple of Jupiter, built by Augustus, but it was shown by the Commendatore Canina, Director of the excavations at Rome, that they were the remains of the temple erected in honour of Vespasian by Domitian.

- M 50. TWO CAMPANA-SHAPED VASES in porphyry, mounted with vine foliage, and satyr-head handles in ormolu.

H. 30 in.

- M 51. TWO OVIFORM VASES WITH HANDLES, in chocolate brown serpentine, with circular pedestals of the same.

H. 24 in., W. 11 in.

- M 52. SQUARE FONT-SHAPED VASE in *giallo antico*, on pedestal, fluted inside.

H. 52 in., W. 30½ in.

From the Naylor Collection.

- M 53. TWO CANOPIC VASES, or ancient Egyptian funeral urns, carved in limestone. One hawk-headed, the other human-headed, both bearing hieroglyphics.

H. 11½ in., W. 7 in.

Brought from Egypt by Admiral D. Price, R.N.

- M 54. PAIR OF FINE COLUMNS in Breccia di Violetto marble.

- M 55. PAIR OF COLUMNS in antique African serpentine.

- M 56. AMPHORA in *rosso alabastro antico*, with base of *cippolino*.

- M 57. MARBLE BUST OF LORD OVERSTONE (posthumous) 1883, by H.S.H. Count Gleichen, on granite column pedestal.



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